The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE INTERESTED IN FINE AND INDUSTRIAL ART

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VOL. XXV APRIL, 1926 No. 8

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A SPRING DESIGN, BY MISS ROMA MALLET

The · School · Arts · Magazine

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Treasure-Trove

A Response to the Call of Spring

NETTIE SMITH
Smith's Center, Kansas

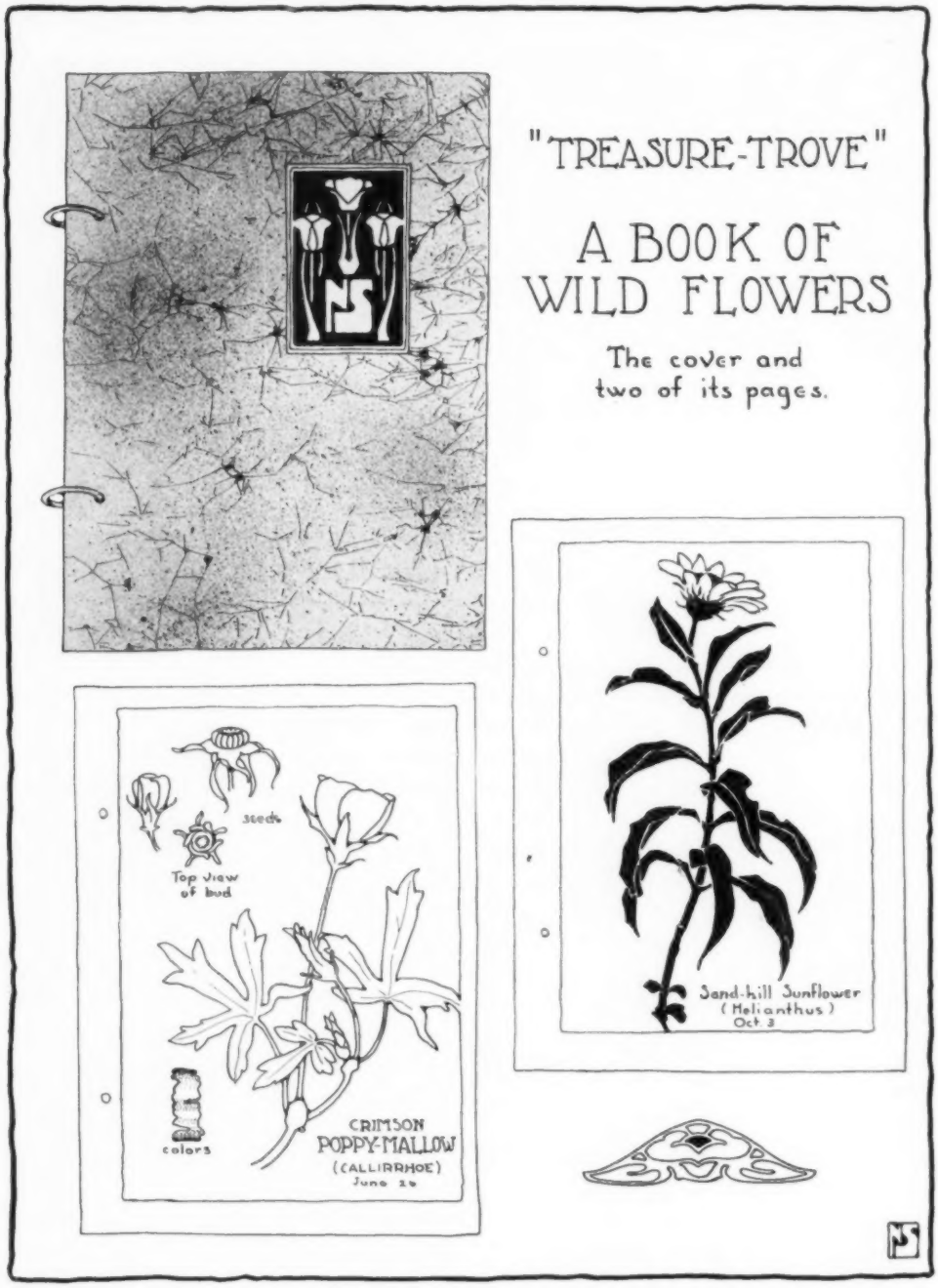
WE ALL feel a thrill of gladness at the first signs of spring, and there is in this gladness a desire for expression, a wish to record in some way the newly awakening life about us. The earliest wild flowers seem to have a universal charm and the wise teacher will be prepared to make use of this natural interest of her pupils by helping them to start flower books.

There is so much delight in learning to know the wild flowers that every child and young person should be given a glimpse of this treasure and a clue to making it his own. Each community has its native flowers but many people never notice the smaller and more modest of them. When one takes a little time to make the acquaintance of the simplest flower he finds it full of order and beauty, and ever after he welcomes it as a friend. With this appreciation however, young people should be led to protect the rare and delicate of them and guard against destructive picking.

Flowers are one of the most valuable sources of inspiration for designs to be used either in decorating the simplest objects or for the most elaborate handicrafts as well as for strictly commercial work. Designers constantly go to nature for suggestions and inspiration. A growing collection of plant drawings is something of which anyone may be proud, and a young student gains great benefit from a project of this kind.

The flower-book cover shown in the accompanying plate was made of two pieces of heavy pasteboard 9½ by 12½ inches, to use with the 9 by 12 inch drawing pad. These were covered with "crackle" or "batik" paper made of ordinary wrapping paper. (White wrapping paper may be used for colorful effects but tan is especially good for subdued color harmonies, and the results resemble tooled leather.) A large piece was dipped in water, laid on the table and covered with water colors in mingled effect. This one is blue, green, yellow and lavender. The paper was then crushed with the hands into a ball and left to dry. Later it was smoothed out and pasted on the cardboards, and each piece finished with a sheet of cream-colored construction paper for the lining of the cover. These were laid between several thicknesses of newspaper under a heavy weight and left a few days till thoroughly dry.

Meantime the design for the initial plate was prepared using the owner's initials with a simple flower motif. As blue was the predominating color in the cover the design was cut from dark blue



SPRING IS THE TIME FOR WILD-FLOWER SKETCHING. A BOOK SUCH AS MISS SMITH DESCRIBES BECOMES A PRICELESS TREASURE IN LATER YEARS

paper and pasted carefully onto a piece of light blue. This was then mounted on a medium gray-blue leaving a margin one-eighth inch wide; and the whole was placed on the cover. Rings complete this simple but effective binding.

The plant drawings should be made on the drawing pad and transferred to the book when finished. I have found pencil outline drawings to be the most practical generally. This is a good process to follow:

1. Block in with very light pencil lines the general shape of the entire specimen. Look for graceful lines of growth and beautiful proportions.

2. Study the details looking for happy surprises—you will find them, especially if you use a magnifying glass.

3. After sketching lightly all the details that can easily be shown finish the entire drawing with a strong pencil outline.

This method is more useful than an attempt at a photographic effect, and it allows the individual freedom to emphasize whatever appeals to him most. The strong outline is rather conventional in itself and this gives the pupil a start in the right direction for design.

One specimen page given herewith is an outline drawing showing interesting details of the scarlet poppy-mallow, a plant which is rich in design suggestion. The sand hill sunflower was expressed by a brush drawing which shows the lines of beauty in form and growth. Notice the contour of this entire plant, also the rhythmical flow of lines in the leaves, stem and flower. This was sketched lightly with pencil and finished with black water-color. A brush drawing of this kind lends itself readily to conventionalization.

It is well to make drawings of small flowers larger than the actual size, and often there are tiny details one wishes to show at the side and these may be enlarged several times. The representation of details of flower centers, cross sections or seed pods frequently suggests interesting decorative patterns for pen technique.

Color may sometimes be expressed by means of water-color tints over the outline drawings. Perhaps a better way is to make color notes at the side with a few brush strokes, showing the colors seen in the plant. From these notes selections may be made for various color schemes.

The common name, the botanical name and the date should be lettered neatly; and on the back of the drawing other interesting facts may be added, for each species has its own habits and personality.

If a book of this kind is started in the spring it may be the means of one's spending many pleasant hours or days out of doors during the summer vacation; and some of the results will be alertness, keener vision, broader interests, appreciation of nature and a valuable collection of design material for the next year's work. And it is truly "treasure-trove," for the student has found and stored rich treasure.

"—THE MOONLIGHT'S SILVER SHAFTS SHOOT EVERYWHERE,
THEY FALL THROUGH RUSTLING LEAVES HIGH OVERHEAD,
AND DAPPLE SOFT AND STRANGE THE SHADOWED STAIR—
I'M FLECKED WITH MOVING SPOTS AS DOWN I TREAD
TO WHERE THERE LIES BELOW A GARDEN FAIR."—*De Bolt*

The Geometry of Flowers

RUTH HARWOOD
Supervisor of Art, New Mexico State Teacher's College

FOR the teacher who first showed me the geometry of flower forms I have always a feeling of great gratitude. It was like a sudden light through which I saw many familiar things in a different, more interesting and ordered way. For years I had made designs, instinctively, using many of the fundamental forms, and yet I had never grasped the illuminating truth about them in any way that I could impart to others.

It is an invaluable asset in teaching flower and leaf analysis and is a preparation in itself for the design work that will follow. The first thing in approaching the work I give the pupils the three most fundamental geometric forms, the circle, square and triangle. Then come the modifications of each with the qualities that distinguish each from the others.

The oval and ellipse are both modifications of the circle as they are bound by curved lines only. It is well to stress the essential difference between the oval and ellipse. The oval is rounding and larger at one end and smaller and more pointed at the other. Egg-shaped is a good definition for the oval although one might mention that some petals and leaves have long narrow oval shapes. The ellipse is the foreshortened circle and is the same at both ends. At this point the teacher should explain the meaning of the word "foreshorten" by taking a circular face, tilting it slowly to show the gradual narrowing of the shape into ellipses of diminishing height until the circle becomes only a straight line when seen on a level with the eye.

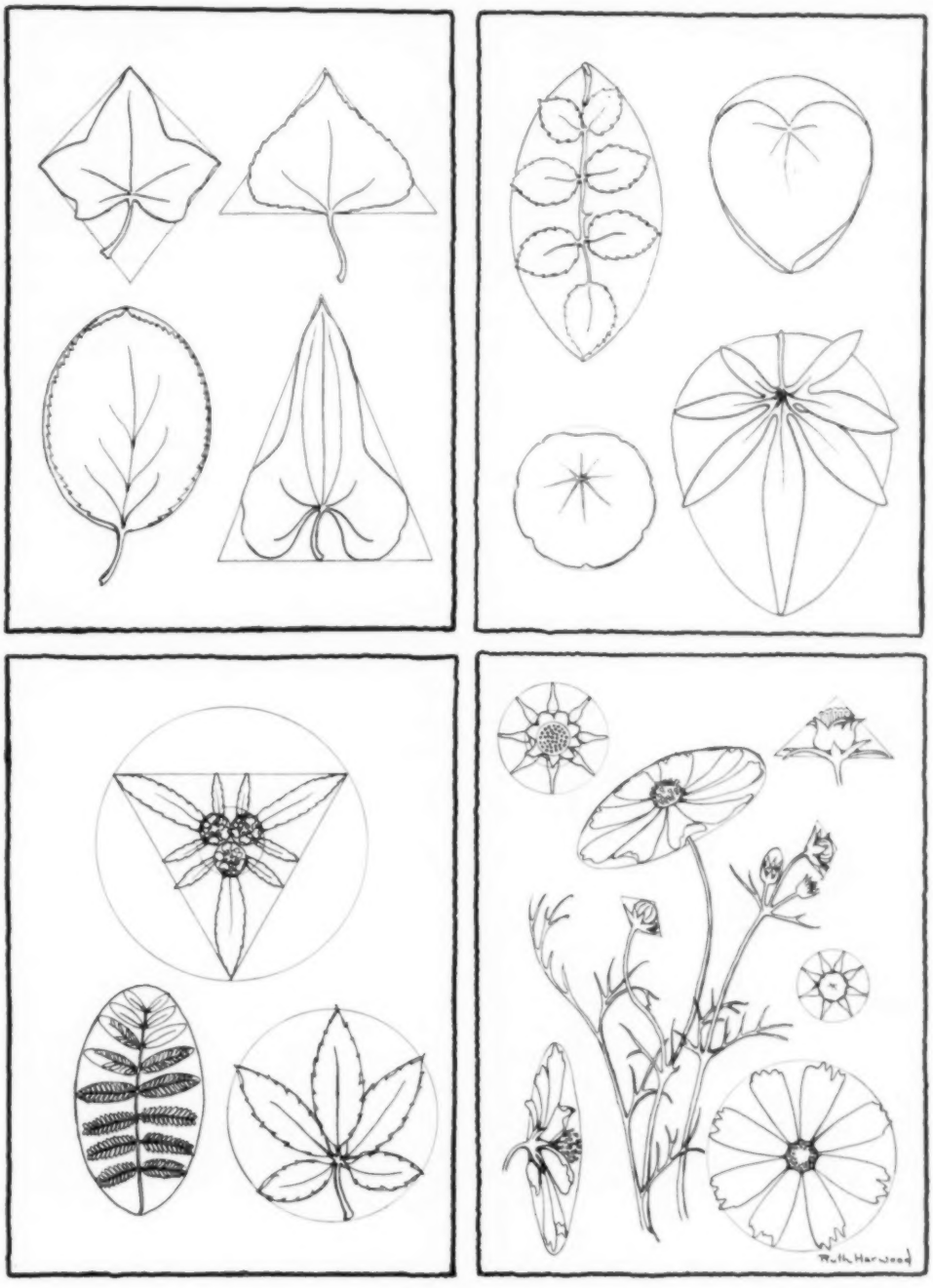
The modifications of the square are the rectangle or oblong and the diamond, and both are made with four angles and four straight lines. The difference between the diamond and the tilted square is the diamond has one opposite pair of acute angles and one pair of obtuse while all the angles of the square are right angles.

The triangle has no modification in name but may be changed in shape to one of long and narrow or short and wide dimensions or may be any description in between these two extremes. The symmetrical triangles are used more often by nature in her leaf and flower forms than is the right triangle.

As soon as the lesson in forms is understood the children are ready for a trip outdoors where they can verify the knowledge. If the classes are large and cumbersome the specimens may be brought in the room and passed around.

As the pupils go about delightedly, picking even the smallest flower and finding the way the front view fits into a circle or square and the side view in a triangle or diamond, the teacher feels an intangible thrill in that she has suddenly opened a door of knowledge and appreciation in each mind.

Even the first grade children can learn and recognize these fundamental forms in their study of nature and they make more compact and pleasing shapes in doing so. The high school and college classes need even more the knowledge



FOUR WELL DRAWN PAGES WHICH SHOW HOW MISS HARWOOD USES GEOMETRIC FORMS AS THE BASIS OF HER FLOWER DRAWING

and application of these forms in their flower analysis and design work.

For instance, the flower, front view, that fits in a circle is alternated with the triangular leaf or side view of the flower and a design in repetition is already evolving. The teacher can see even before the pupil goes to any careful detail work whether or not the general skeleton of the design is pleasing.

Sometimes it is a little difficult to tell just which shape of two would be best suited to some bud or leaf or seed pod and in that case the art student should judge for himself whether he wants to call it a triangle and add a little to one end or call it a diamond and subtract. The long diamond and ellipse are very close in shape and often a leaf or spray of leaves would fit as well in the one as in the other.

In the accompanying drawing of the cosmos the ellipse, circle, triangle, diamond and oval are represented and the bud and seed forms are just ready to be turned into some design. There is a solidity and sureness of drawing that the beginner obtains in this way of drawing that would be lost were he to draw merely freehanded. His still life drawing is improved also for this knowledge.

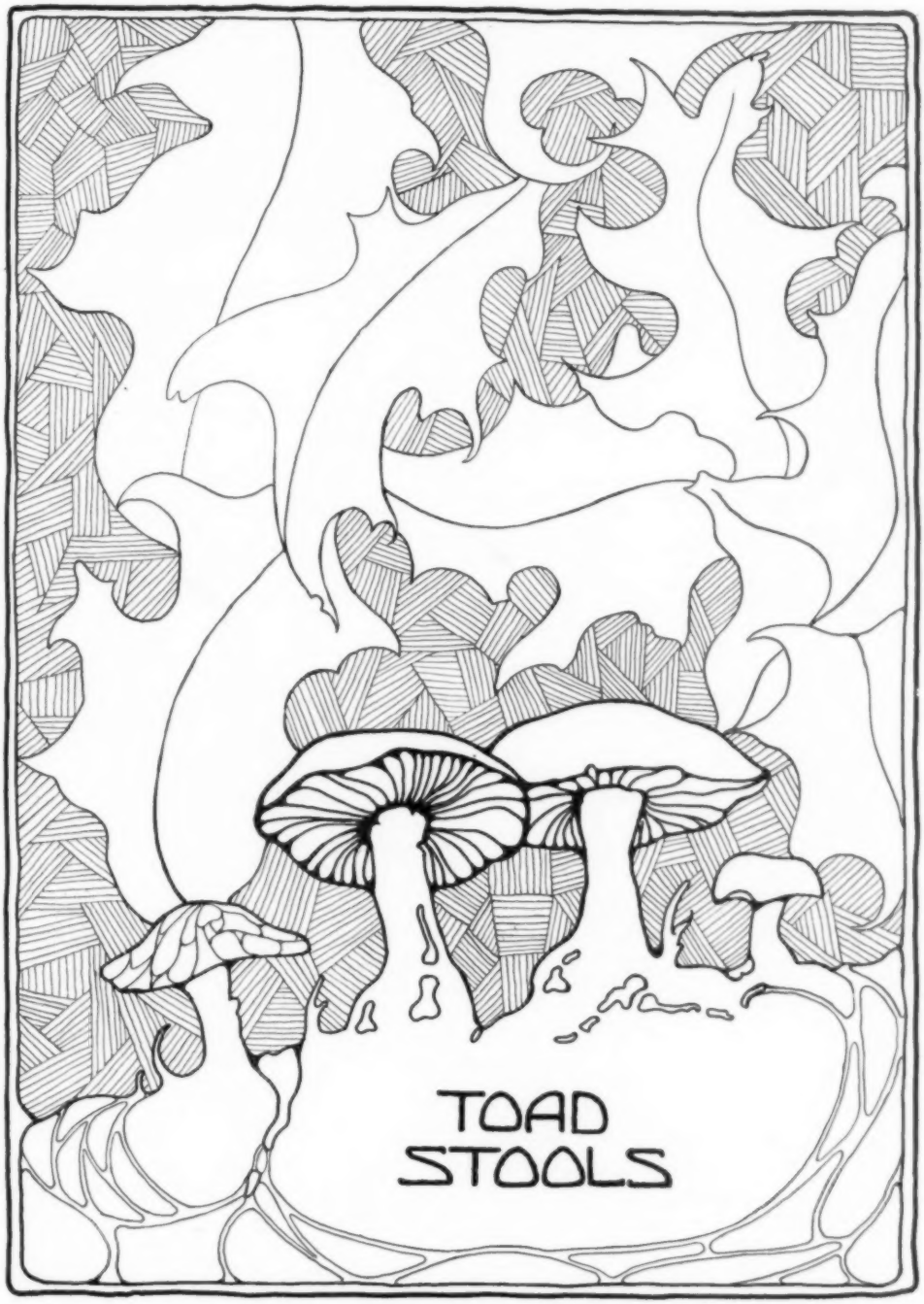
The fern-like leaf in the drawing is a very interesting series of ellipses. A large ellipse bounds the whole spray which is made up of composite leaves each in the shape of an ellipse and each tiny leaf is itself a perfect ellipse.

Another weed that is very interesting is here drawn. It fits exactly in an equilateral triangle, obtained by dividing a circle in six equal parts with the radius length and then connecting every other intersection. The three large elliptical leaves fit into the corners, two small leaves fill each space between, and at the base of each large leaf is a circular group of triangular berries. Nature surpassed herself in the geometry of this design and it is always a thrill to see such perfection lavished on the common hills. Often the most delightful shapes will be discovered among the familiar and heretofore unnoticed weeds that carpet the country.

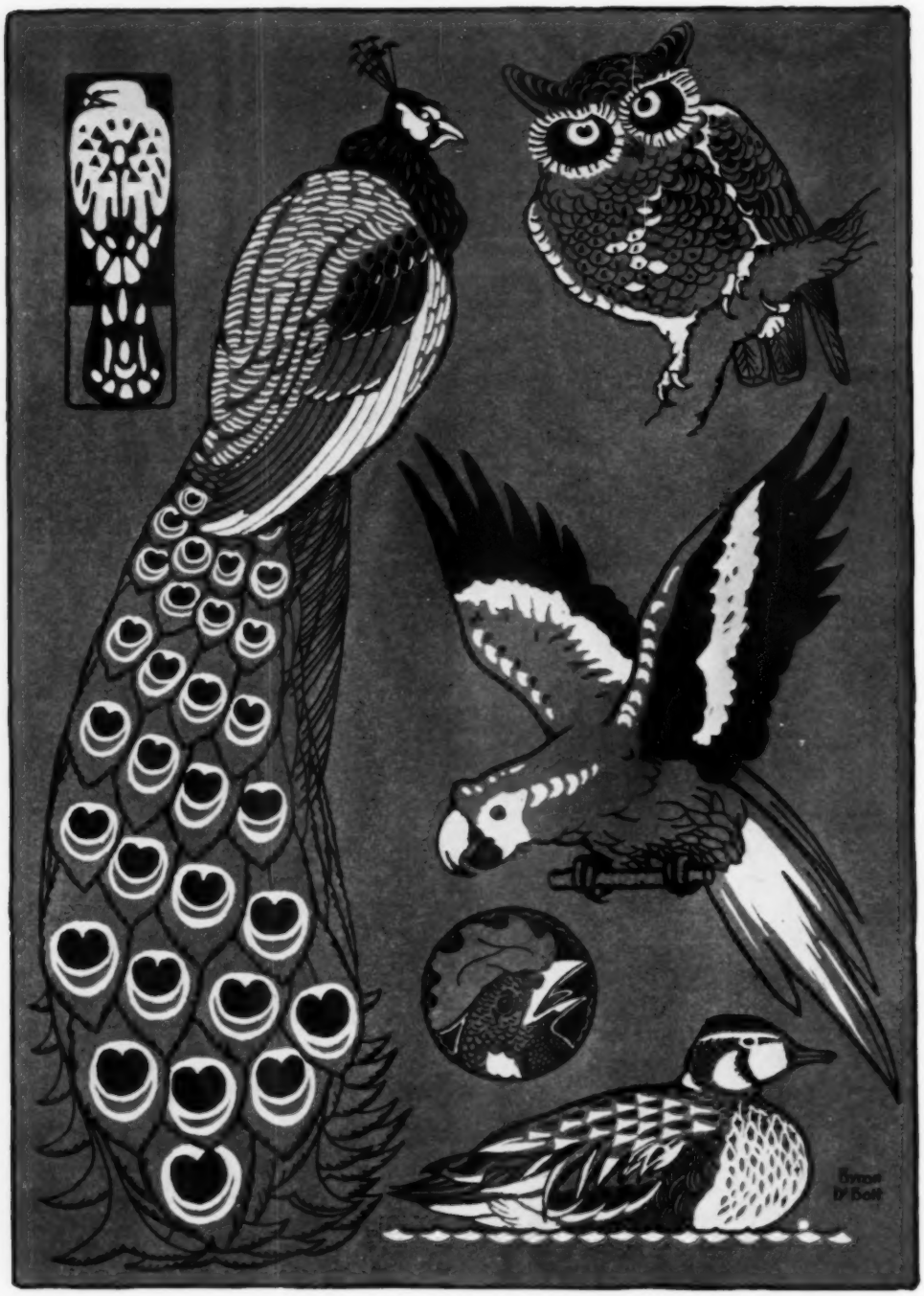
APRIL

April is here!
Listen, a bluebird is caroling near.
Low and sweet is the song he sings,
As he sits in the sunshine with folded wings,
And looks from the earth that is growing green,
To the warm blue skies that downward lean,
As a mother does to kiss the child
That has looked up into her face and smiled.
Earth has been sleeping, and now she wakes,
And the kind sky-mother bends and takes
The laughing thing in her warm embrace,
And scatters her kisses over its face,
And every kiss will grow into a flower,
To brighten with beauty a coming hour.

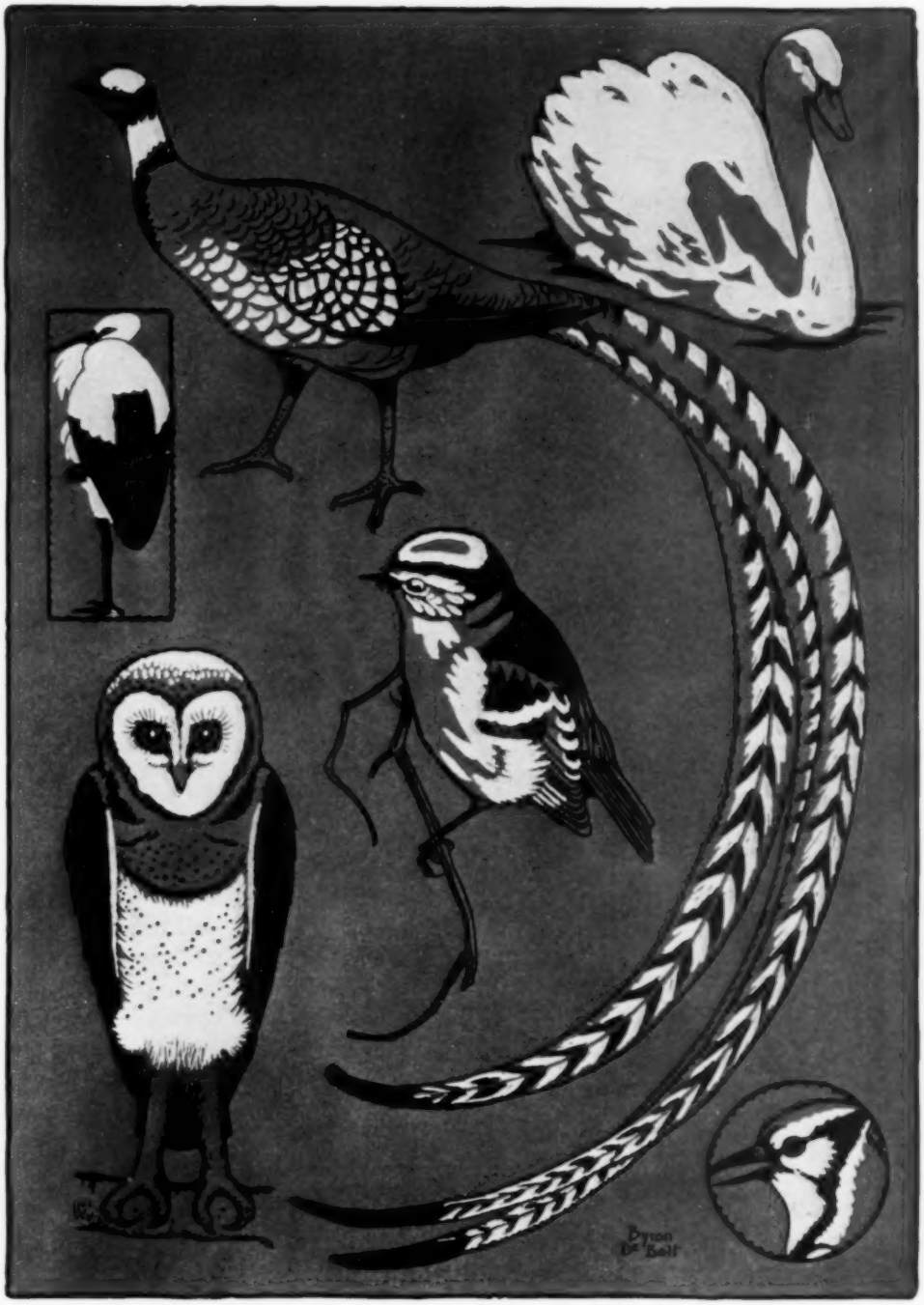
—*Eben E. Rexford*



A PEN RENDERING OF A DECORATIVE PANEL BY RUTH I. THERBERATH, SOUTH ORANGE, N. J.
THE ORIGINAL WAS SKETCHED IN PENCIL WITH DELICATE TONES OF WATER COLOR



SPRING IS THE TIME FOR SKETCHING BIRDS AND FLOWERS. THESE TWO PAGES OF DECORATIVE MOTIFS WILL BE FOUND USEFUL IN MANY WAYS



THE FLAT DECORATIVE TREATMENT OF THESE MOTIFS MAKES THEM IDEAL FOR POSTERS, CRAFTS WORK AND DECORATIVE PANELS

The Mystic Tree

GRACE SHOUP
Indianapolis, Indiana

HOW the tree recurs as a mystic figure in all the mythologies and literature of the world? The Persian and Indian tree of life, the tree Ygdrasil that grew in the midst of Valhalla, the cherry tree of Japan, the willow tree of China, the tree in the garden of Hesperides on which the golden apples grew, the oaks of Dodona, the oaks on which grew the mistletoe "the golden bough," the tree on which the fatal apple grew in the garden of Eden, the Druid oak, the tree of the cross.

Miss Fullerton says: "The matter of the Indian Tree leads us far afield into the realm of Oriental philosophy. The Indian Tree is the tree of life, of which interesting comparative studies may be found in the *Encyclopedia of Religion and Ethics*, vol. 12, James Hasting's article on trees and plants, and in 'The Christmas Tree,' an article by George Birdwood in the *Asiatic Quarterly Review*, vol. 1, 1886. Studies of the tree of life, especially in Assyrian art, may be found in Edward B. Tyler's 'Winged Figures of Assyrian and Other Ancient Monuments,' in the proceedings of the Society of Biblical Archaeology, London, Vol. 12, 1890. He identifies the tree of life with the date palm. In William H. Goodyear's *The Grammar of the Lotus* (Sampson, Low, Marston, 1891), there is a chapter on the lotus and the sacred tree, and an interesting illustration of the tree of life in wood carving is in Sir George West's *Indian Art at Delhi* (Murray, 1904)."

Emerson says "the oaks of gray Dodona" still would speak with us. Rabindranath Tagore cries out in the person of Narottan, the saint, "God took his place with the shelterless under the trees by the road." Bryant says "that the groves were God's first temples," and Henry Van Dyke makes the symbolism of the oak and the tannenbaum the motif of his "First Christmas Tree."

The prophets of old inveighed against the worship of those whom they deemed false gods in the groves; the trees of the hanging gardens of Babylon, the cedars of Lebanon, and the Mount of Olives still intrigue the mind.

THE CEDARS

"All down the years the fragrance came,
The mingled fragrance, with a flame,
Of Cedars breathing in the sun,
The Cedar-trees of Lebanon."

—*Josephine Preston Peabody.*

The shadow of the fatal tree on Calvary still stretches across the world—"and Sir Launfal said 'I behold in thee the image of him who died on the tree.' "

THE BALLAD OF THE CROSS

"It was the shepherd Terish spake
'Oh, poor the gift I bring—
A little cross of broken twigs
A hind's gift to a king.' "

—*Theodosia Garrison*

There is probably a parallel sacrificial idea in Markham's "Lincoln, a Man of the People" when he says

"—he went down
As when a lordly cedar, green with boughs,
Goes down with a great shout upon the hills
And leaves a lonesome place against the sky."

The poets of today find much of holiness in the tree. We all recall that Joyce Kilmer speaks of

"A tree that looks at God all day
And lifts her leafy arms to pray."

Alfred Kreymborg hails the tree as brother—

"Brother tree, why do you reach and reach?"

GOOD COMPANY

"Today I have grown taller from walking
with the trees—
—*Lord, who am I that they should stoop—these
holy folk of thine?*"

—*Karle Wilson Baker*

It was probably because of the inherent element of religion that the greatest honors of days of old were signified by the laurel crown and the palm wreath, so that they have become accepted symbols in the language.

"How vainly men themselves amaze,
To win the palm, the oak, or bays,
And their incessant labors see
Crowned from some single herb or tree—"

—*Andrew Marvel*

Because it is the symbol of life, the tree is sometimes considered the symbol of doom—perhaps also because of the cross, the gallows and the guillotine. We all remember Dicken's allegory in *The Tale of Two Cities*. Many others have caught the echo, sometimes of the tree, sometimes of the wind in the tree:

"O, cease your wail, ye norlan' wind,
And of your moaning let me be,
Ye bring deid simmers frae their graves—
To weary me, to weary me!"

or as in the old ballad,

"I leaned my back against an aik,
And first it bowed an syne it brake."

So Rossetti has the witch woman call out her warning, in terms of the mystic tree,

"For every man on earth, O King,
There grows up a doom from his birth,
In a shadow-plant perpetually,
And thine towers high, a dark yew tree,
O'er the charter house of Perth!"

Roberts Frost says:

"I wonder about the trees—
Why do we wish to bear
Forever the noise of these,
More than another noise,
About our dwelling place?
We suffer them by the day
Till we lose all measure of pace
And fixity in our joys,
And acquire a listening air."

The number might be multiplied indefinitely.

Maeterlinck has used the tree as a symbol of fate in *Pellaes and Melisande*.

THE TREE

PELLEAS AND MELISANDE. Act I. Scene IV

MELISANDE. It is dusky in the gardens. And what big forests, what big forests all around the palace!

PELLEAS AND MELISANDE. Act III. Scene V

GOLAUD. And round the other way, do you see the old gardener trying to lift up that tree which the wind has blown across the path? He can not do it; the tree is too big; the tree is too heavy; it must lie where it fell. There is no help for it at all.

Ridgely Torrence has a gruesome poem on

THE BIRD AND THE TREE

"There where the lonely cross-road lies,
There is no place to make replies;
But silence, inch by inch is there,
And the right limb for a lynch is there,
And a lean daw waits for both your eyes,
Blackbird!"

The eighteenth century felt that mystery dwelt in the forests.

FROM ODE TO HIGHLAND SUPERSTITIONS

"—the gifted wizard seer
—in the depths of Uist's dark forest dwells."

—*William Collins*

FROM THE CASTLE OF INDOLENCE

"A sable silent solemn forest stood
Where nought but shadowy forms was seen to move—
And up the hills, on either side, a wood
Of blackening pines, aye waving to and fro,
Shot forth a sleepy horror through the blood."

—*James Thomson*

The cypress, the myrtle tree, the willow tree, the yew tree, the rose tree, each has a symbolism of its own, stretching back into forgotten time.

"Lay a garland on my hearse
Of the dismal yew;
Maidens, willow branches bear—
Say, I died true."

—*Beaumont and Fletcher*

"And thy brow is wreathed with myrtle,
Happy maiden, wreathed with myrtle,
Venus' sacred myrtle tree!"

—*Old Song*

In unnumbered passages Keats has linked the trees with mystery.

"As when upon a trancéd summer night
Those green-robed senators of ancient woods,
Tall oaks, branch charmed by the earnest stars,
Dream, and so dream all night without a stir."

Emerson and Nietzsche both drank deep of Persian lore, but they are men of the north and to them the sacred tree, the symbolic tree, is the *pine*. We all know Emerson's great poem "The Pine Tree." And in "Thus Spake Zarathustra" Nietzsche speaks in this manner of "*a lofty, strong will*":

"An entire landscape refresheth itself at one such tree. To the pine do I compare him, O Zarathustra, which groweth up like thee—tall, silent, hardy, solitary, of the best supplest wood, stately.—In the end, however, grasping out for its dominion with strong green branches, asking weighty questions of the wind, the storm, and whatever is at home on high places; answering more weightily—a commander, a victor! Oh, who would not ascend high mountains to behold such growths?"

Yea, verily, before "*the oak shall send its roots abroad and pierce thy mould*" thou wouldst journey to the *Garden of Hesperides* and pluck the fruits thereof, thou wouldst list to the rustling *oaks of Dodona*, and, threading some ancient woods, see shy girl *dryads* flitting among the trees. Thou wouldst sleep at the foot of a gray old *olive tree* on an island slope where the ruined marble temple glows through the night. In such a place thou wouldst wake and with ears attuned to the infinite, hear the distant Egyptian *palm* trees murmuring to the far-off northland *pine*. Though, in its metamorphoses, thy soul hath dwelt in the land that tells of the *tree Ygdrasil*, though it hath wandered in the *groves of Academa*, and dreamed of the *archetypal tree*, thou hast not yet the wisdom to interpret these murmurings. Not for thee, O Pilgrim Soul, the *laurel crown* or the *wreath of bays*, thou who wouldst journey ever onward on a strange quest! For Eve, thy grandmother, ate of the fruit of the *tree of the Knowledge of Good and Evil*. Now thou seekest for that antique land where grows the *tree of life*. Couldst thou but find it at the end of all thy searchings thou mightst "*know what God and man is*" or guess "*how the sacred pine tree adds to her old leaves new myriads:*"

I MUST AWAY TO WOODED HILLS AND VALES
WHERE BROAD, SLOW STREAMS FLOW COOL AND SILENTLY
AND IDLE BARGES FLAP THEIR LISTLESS SAILS;
FOR ME THE SUMMER SUNSET GLOWS AND PALES
AND GREEN FIELDS WAIT FOR ME.—*Arnold*

Hollyhock Ladies
My Hollyhock ladies
All in a row
Dressed up so prettily
Where do you go?
Bright pansies beckon you
Smiles on each face -
Is there a ball in some
Green hidden place?
May I go with you and
Join in your play?
I'll be so good if you'll
Show me the way.
Ruth Harwood

AN ILLUSTRATED POEM BY MISS RUTH HARWOOD, SILVER CITY, NEW MEXICO. SPRING OR FLOWER POEMS, HAND LETTERED AND ILLUSTRATED WITH DESIGN MOTIFS MAKE A GOOD PROBLEM FOR HIGH SCHOOL STUDENTS

Bird House Craft

WILLIAM S. ANDERSON
Supervisor of Art, Wichita, Kansas

MANY years ago a country boy read of making a hole in a small box, and then placing the box upon a post. In early March or April this crude house would be occupied by a feathered couple.

So he took an old five-pound starch box, nailed the lid on, and cut a small hole through the side with a jack-knife and then placed it upon a post in the back yard.

Just a few days passed, when early one morning, Jennie Wren found her way into this one-room bungalow.

After a thorough investigation of the interior and exterior parts of this crude bungalow, she decided it was just the thing. Within a short time her mate came and the starch box was rented, and soon became a center of activity.

Bird house building is a good all-the year-round, interesting and profitable craft. The unlimited construction of wren bungalows, ranging from a common tomato can to a stucco structure, valued at fifteen dollars, is conducive evidence to the commercial value.

We find the Audubon Society and business men of Wichita, always glad to co-operate with us in putting school problems across.

First we called upon a bank, explaining our purpose, and without any hesitance the president said, "We are strong for the kiddies, how much do you want?" "Oh! a five dollar gold piece." "Fine, want any more? Well, bring the winner around and I will present him with a gold piece."

We then called upon a second bank; the president said, "I want to give the first prize, which is a ten dollar gold piece, with the understanding that the best wren house be placed in our window for five days with the boy's name in plain view so people can see the worthwhile efforts of the little fellow."

A book dealer was the third to be called upon. He gave a four dollar bird book, and said with smile, "Come back again when you have another contest."

We called upon a hardware merchant, who gladly gave Stanley tools amounting to eight dollars, with the glad hand and "Come back again."

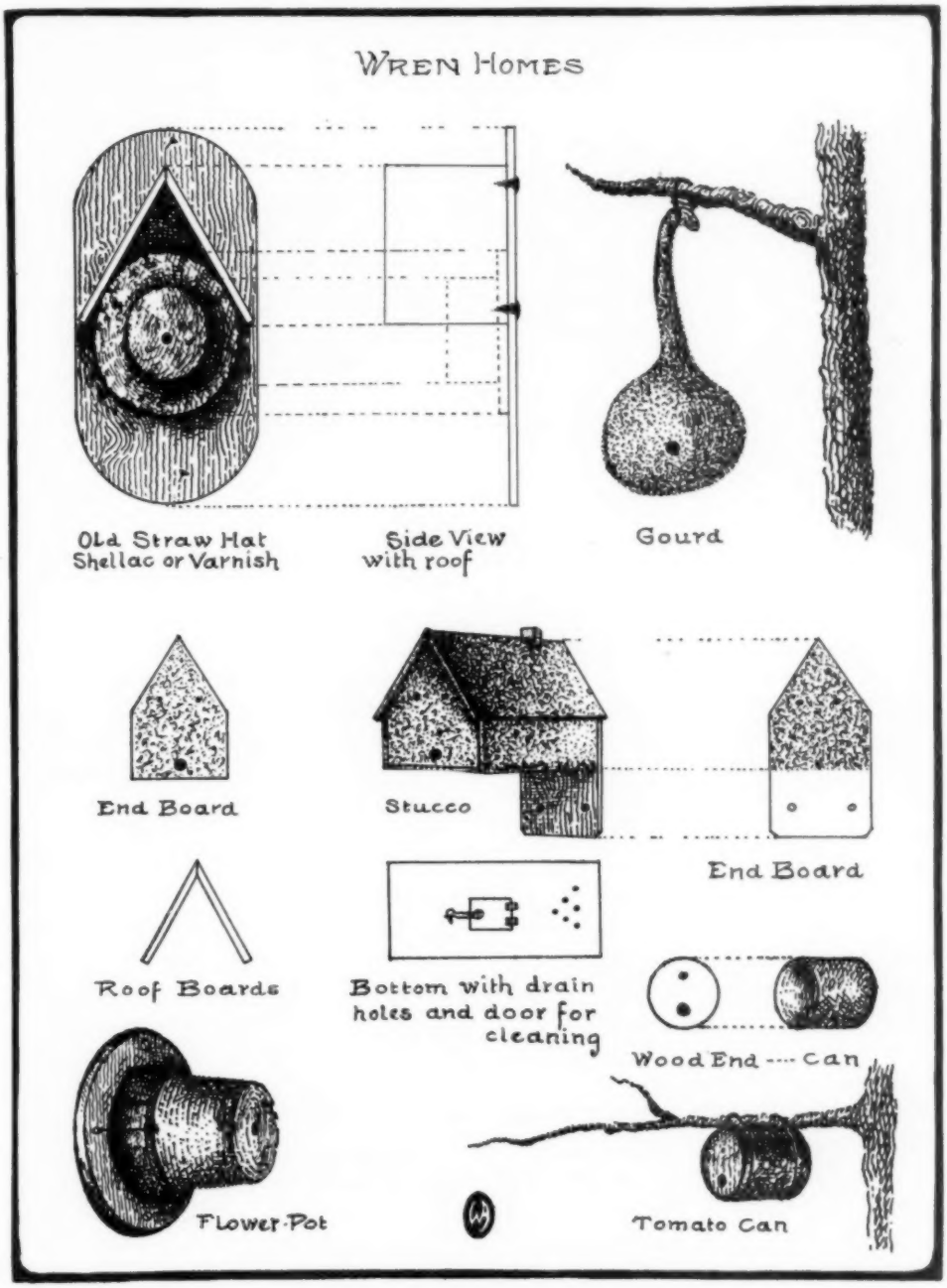
The boys were told of the willingness of these business men to co-operate and the fine prizes offered, so they drew their plans and began work.

Materials used consisted of tin cans, small flower pots, round and square pieces of wood, old straw hats, gourds, one-half inch pine, sticks, bark and cement.

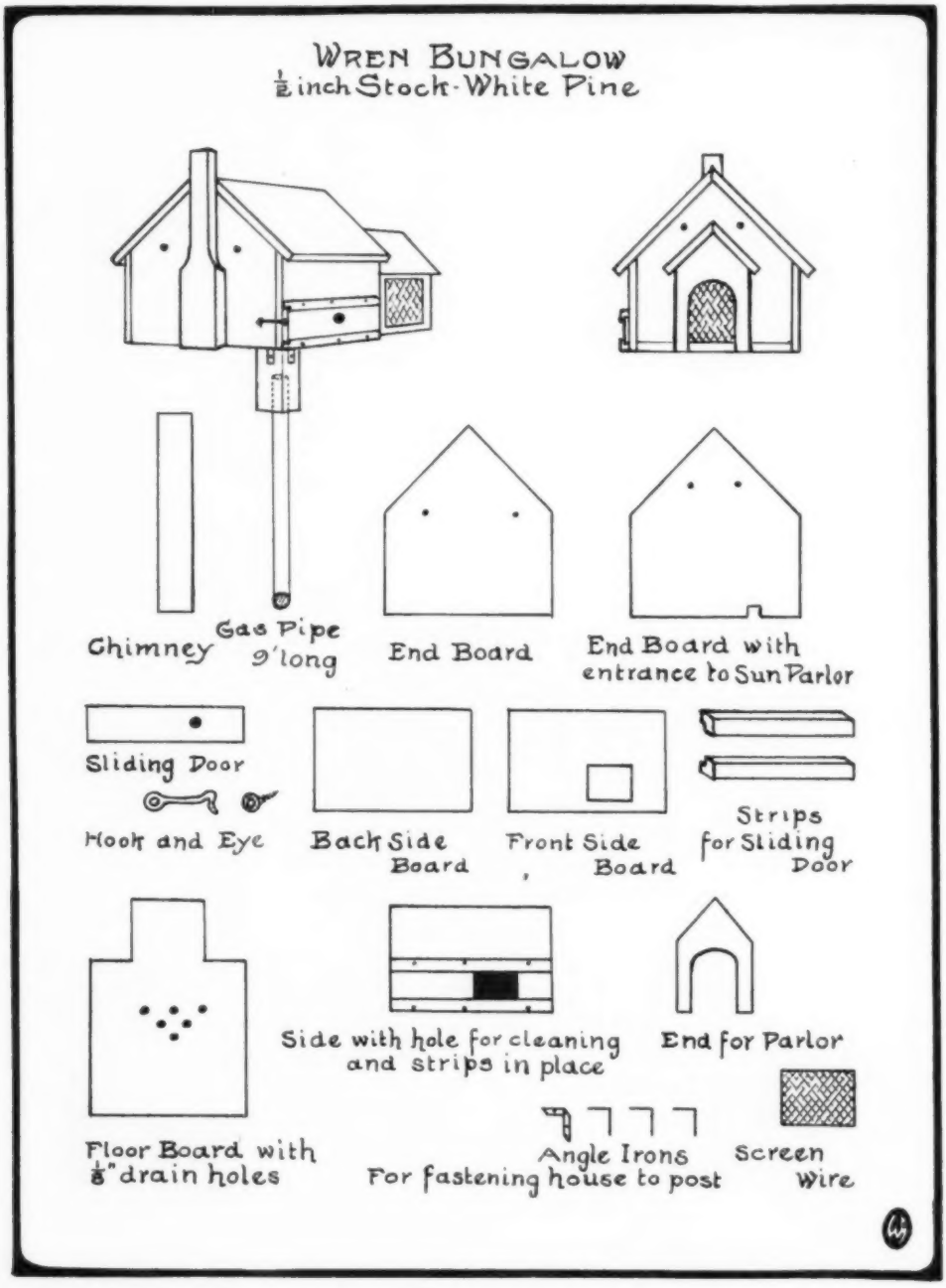
Through the study of birds and their habits we found they do not care for homes elaborately decorated with paint, but rather rustic and subdued ones.

After the process of construction, decoration and constructive criticism by the teacher, these homes were completed within a short time.

All houses were then labeled and taken to the library building. Judges were appointed and about three hundred homes were carefully examined as to *originality, construction and decoration.*



SOME OF THE UNIQUE BIRD HOUSES SUGGESTED BY MR. ANDERSON. BOYS ESPECIALLY LIKE TO MAKE BIRD HOUSES, AND WILL THINK UP CLEVER DESIGNS OF THEIR OWN



WORKING DRAWING FOR A WREN BUNGALOW. FEW PEOPLE REALIZE HOW MUCH BIRDS BENEFIT MANKIND. IF THEY DID, EVERY ONE WOULD PUT UP A BIRD HOUSE SOMEWHERE IN HIS BACK YARD

After the judges had made their decisions, and the winners announced, through the daily papers, each was conducted to the donors of the various prizes.

In each instance the boys received a warm hand shake and an invitation to try for another prize.

The winner of the first prize sold his bungalow for fifteen dollars. It consisted of the following materials: half-inch pine and a grey-green cement covering.

Seed stores displayed and sold possibly two hundred bird houses in prices ranging from two dollars to fifteen.

The writer is strong in the belief that boys are interested when interest in them and their products is shown.

The drawing opposite is of a wren bungalow, consisting of the main room, roof, chimney, vent holes, drain holes, sliding door for cleaning purposes, and a screened-in porch so the wren family may enjoy the sun parlor if they wish.

The other page of drawings shows a variety of bungalows, constructed from inexpensive materials.

Perspective Illustrations in the Eighth Grade

MAUD M. HYMAN
Supervisor of Drawing, Irvington, N. J.

MANY and devious have been the methods of teaching perspective to children.

After having used a variety of methods in our schools, the experiment of learning to do by doing was tried. A conviction that children have more ability and intelligence than we usually give them credit for, led to this experiment. Results have proved that perspective drawings made by pupils of the eighth grade need not be tentative, faulty, or incomplete. These pupils are able to do much more with this subject than has generally been required of them, if less time is taken by the teacher for theorizing and more time given to the children for working out their own ideas.

In following this plan, start with one vanishing point and show a method of using it. Avoid long explanations; children are bored by them. Let children begin drawing at once by having them place each line on paper as you make it on the board. As the picture develops the children have the fun of discovery. They understand the simple performance and are pleased to see it resulting in ceiling, walls, and floor.

The procedure is this: Place the vanishing point at or near the middle of the paper. Draw line 1 from the vanishing point to cut the top margin line anywhere near the corner. Draw line 2. Draw line 3 somewhere above the corner. Use a cardboard triangle fitted to bottom of paper to draw line 4. Fit the triangle to the left edge of the paper to draw lines 5 and 6. Fit the triangle to the bottom of the paper to draw line 7. Line 8 is drawn from the vanishing point and through the intersection of lines 6 and 7. (Illus. 1).

Follow this with some quick freehand

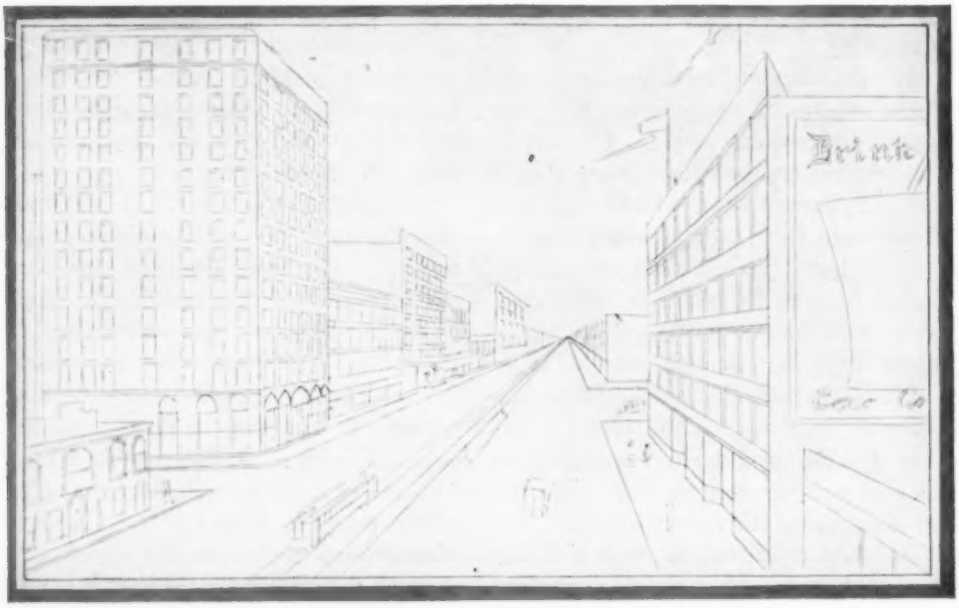
work to fix the performance in mind. Have the children draw small oblongs, place a vanishing point and draw three lines from the vanishing point cutting the margin line. These may be any three of the four converging lines. Draw the verticals and horizontals and complete with the fourth converging line.

Just here resist the temptation to talk. Let the pupils think and then let *them* talk. You'll find they've figured out for themselves a lot of possibilities that they are eager to try. They readily put in windows, doors, rugs, pictures—anything flat.

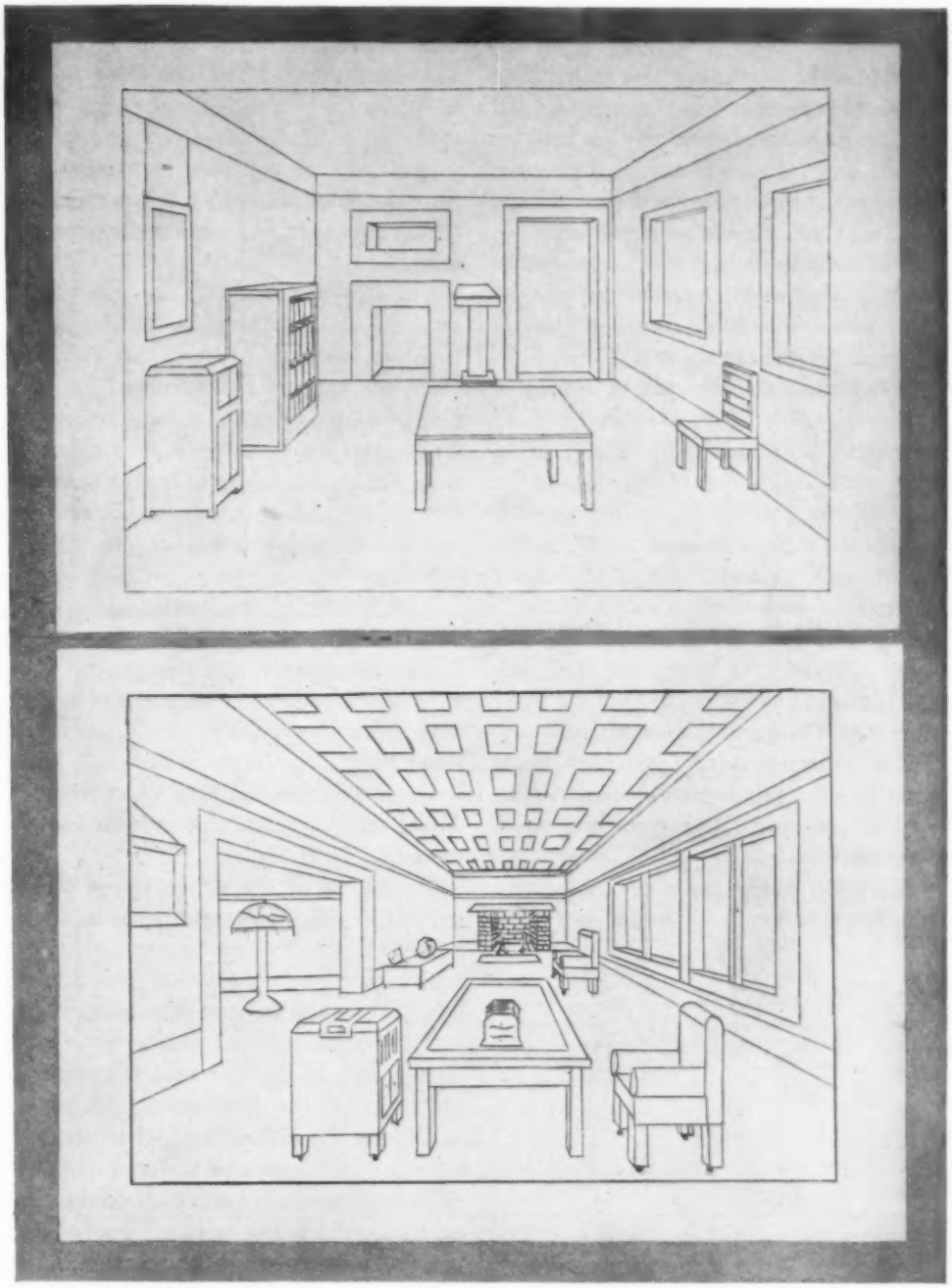
What we should talk about now is *good arrangement*. Children need our suggestions about this. We can awaken a sense of proportion and a feeling for arrangement and thus improve their taste. Show many pictures illustrating better interiors than those in which they live. And right here teach the proper use of pictures. Have the children consider the size, shape, placing, and restrained use of pictures.

The next thing to do is to teach a little more perspective. Show how to represent furniture in three dimensions. Begin by drawing a vertical on the wall and a horizontal on the floor. (Illus. 2, A-B). Complete the rectangle. Draw lines from each corner to the vanishing point. Draw another rectangle limited by these lines. This procedure is so simple that it needs to be shown but once. To the children it explains itself.

Now the effort of the teacher is directed entirely to the suitable proportions and placing of these boxes. For they are to be changed into furniture. Use this opportunity to teach simplicity



AN ILLUSTRATION MADE BY AN EIGHTH GRADE PUPIL AFTER STUDYING PERSPECTIVE AS EXPLAINED BY MISS HYMAN IN HER ARTICLE



TWO INTERIORS SKETCHED BY EIGHTH GRADE PUPILS. WITH A GOOD TRAINING IN PERSPECTIVE STUDENTS CAN TAKE UP BOTH INDOOR AND OUTDOOR SKETCHING WITH MORE CONFIDENCE

suitability and charm of arrangement in furnishing.

This is the beginning of a rather long series of lessons using the same paper. But during the making of this interior pupils learn the use of one vanishing point in drawing many different things. And they get what is more important—opinions about and experience in arranging good interiors. As each paper is the pupil's own original arrangement, he has a special personal interest in it.

When the teacher handles the subject in this way, she needs to make no effort to interest her pupils in drawing. During this work, whenever I appear I am greeted by questions and requests: "Miss H., will you please draw (on the board) a fern stand?" "Miss H., would a victrola look well in this place?" "Miss H., how would I change this to a bay window?" I need not tell the children what to do. They tell me what they want to do and ask for my help.

The accompanying drawings show what Grade 8 pupils are able to do in the way of planning interiors in one point perspective.

After the pupils have thus used one vanishing point in planning interiors, they are started on a new paper, this time with a little more discussion of the vanishing point. The vanishing point, they are told, is directly opposite your eyes and locates a place opposite where you stand. If you stand in the street near the sidewalk, which appear higher, the houses near you or those across the street?

The teacher working on the board and the children working at the same time on paper, proceed as follows: Place the vanishing point near or at the middle of paper. Draw lines to represent corresponding appearance of sidewalk, yards, and height of houses. As no two children place the vanishing point in just the same place, the layouts will be different.

Now study the foreshortened appearances of oblongs by holding up pads, books, boxes, etc., and observing them with one eye closed. On the way home look down the street to study the foreshortening of the fronts of houses.

Draw verticals showing foreshortened fronts and horizontals showing sides facing you. (Illus. 3).

To get rid of the monotony of these rows of blocks, erase one or more on each side.

In order to help the children finish this street, three things need to be taught.

The first is *roofs*. The interest of the class is keen as the teacher demonstrates on the board the drawing of gable roofs in different positions and with various modifications, and as she shows roofs of different types. No one is allowed to go on to anything else until all his houses are roofed. For some this seems difficult; but the majority go ahead with a variety of roofs, and they call for help with all kinds of construction; they

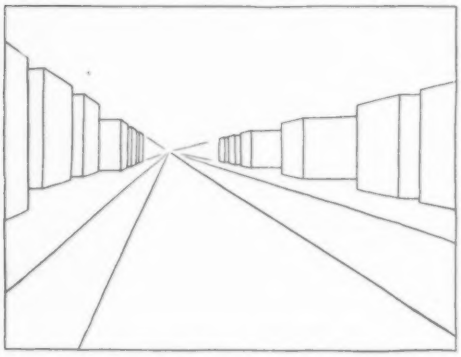
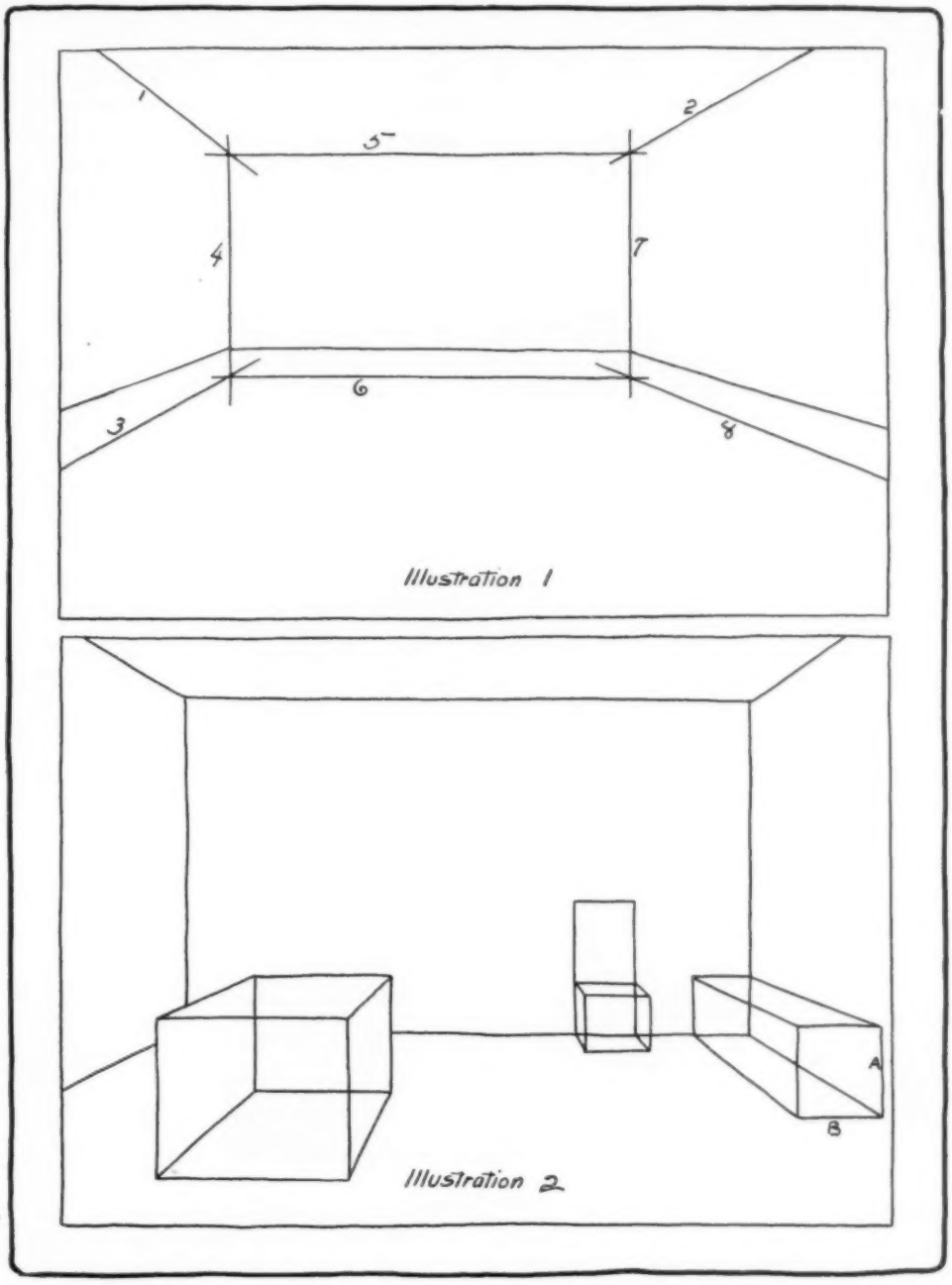


Illustration 3



ILLUSTRATIONS REFERRED TO BY MISS HYMAN. THE TEACHER SKETCHES THE PROGRESSIVE STEPS ON THE BLACKBOARD AND THE PUPILS WORK AT THE SAME TIME ON THEIR DRAWING PAPER

want dormer windows and modifications of all sorts.

The next thing is *porches*. By the time you have demonstrated the construction of two typical kinds of porches, you cannot hold the young architects back.

The last thing to show is how to represent *foliage* properly for this kind of drawing. Again the street is the child's own arrangement, and the houses are of his own designing. The opportunity is large for the teacher to help with suggestions for good arrangement and consistent quality for the street, and for charm of design in the individual houses.

PEN SKETCH BY A HIGH SCHOOL STUDENT, PACIFIC GROVE, CALIF. ELIZABETH OGIER, INSTRUCTOR

Teaching Art in the Public Schools

JESSIE M. ROBERTS

Head of Art Department, Western State Normal School, Kalamazoo, Michigan.

"Art is the flowering of the soul of a nation."
"Art study is the attempt to perceive and to create fine relations of line, mass and color."

—A. W. Dow.

I HAVE divided this subject into the why, the what, and the how of teaching art in the public schools.

I. Why teach art in the public schools?

The following is not supposed to be an exhaustive list of reasons for teaching art. No doubt every one has a few pet reasons of his own which he would like to add. This list came from the late Professor A. W. Dow of Teachers College, Columbia University, and I am passing it on to you. The first one really includes the rest; and it is upon this idea of appreciation that I base what I have to say. Why teach art?

1. To develop appreciation and cultivate taste—not to try to make artists.
2. It helps do everything in the best way.
3. It adds value to everything that is made—from a rug to an automobile.
4. It encourages self-expression and originality in the child.
5. In our industries, there is waste of time, money and material in producing ugly things. Why not beautiful? We need expert designers in America.
6. We need better judgment in buying wearing apparel and in buying for the home.
7. Teach art because it is the right of every American boy and girl to appreciate beauty wherever it exists.

II. What shall we teach?

The day is past, or at least we hope it is, when the special art teacher entered the schoolroom and said, "To-day, children, we shall paint a duck," when the grade teacher would have been ever so thankful if the art teacher had suggested helping the children make a cover for a leaf booklet which they were preparing in connection with their nature study. Or, "Let us tell the story of Little Red Riding Hood with our crayons to-day," (just because the art supervisor's plans say it shall be so), when she might have found out by a bit of conference with the teacher, that the children were vitally interested in "Henny-Penny" at that time.

This is a day of correlation. The school curriculum, the every-day activities of the classroom, are rich in subject matter for art lessons. We can teach our elements of design and our principles of composition, we can see that desirable changes in thought, feeling, and conduct, grow out of the felt need of the individual, as we could by teaching a lesson the subject matter of which is isolated and foreign to the present needs of the children. Therefore, "what shall we teach" is easily answered.

III. How teach art?

The whole fabric of art education should be based upon a training in appreciation. This power of appreciation cannot be acquired by reading; it cannot be imparted by information; it does not come by merely learning to draw—copy

nature. The power is within. It is our problem as art teachers to reach this power. How can we best do it?

1st. By direct application—having the pupils work out problems involving principles that underlie design in the space arts, architecture, sculpture, painting.

There are, in general, two systems of teaching art. The academic system is used in most schools like academies of art and special art schools, where much time is spent in copying from casts, the human figure, etc. The academic system believes in learning to draw first, then in applying that knowledge to problems in design.

The other system is the synthetic system. Let us compare the two.

I. Academic
   (1) Representation
   (2) Design
      1. Sees things with the eye only.
      2. Is analytic—a part.
      3. An imparting or storing method.
      4. Deals with imitation—representation.
      5. Regards drawing a preparation for design.

II. Synthetic
   (1) Line.
   (2) Notan—dark and light.
   (3) Color.
      1. Sees with the eye and mind.
      2. Is whole or structural.
      3. A working and growing method.
      4. Deals with creation—interprets nature—is art structure.
      5. Design is given primary attention. Improvement in drawing follows naturally as the child learns to form judgments.

The term "line" refers to boundaries of shapes and interrelations of lines and spaces.

Line beauty means harmony of combined lines, or the peculiar quality imparted by special treatment.

The first kind of line beauty can be found in any good composition where lines and spaces "sing together" in harmony. Beauty imparted by special treatment means beauty of the line texture itself; the quality of an etched line, of the pencil line of a Holbein head or the brush lines of the Japanese.

Principles of line composition—opposition, transition, balance—are ways of creating line harmony. They are all dependent upon the great general principle of good spacing or proportion.

The term "notan" is a Japanese word. Instead, one may say "dark and light" or "mass."

It is an element of universal beauty, and refers to the quality of light reflected, or the massing of tones of different values.

Notan beauty is the harmony resulting from these relationships.

There is a difference between "light and dark" and "light and shade." The latter is as nature would have it. The light falls, for instance, on one side of an object and casts the other into shadow. "Light and dark" is as the artist would have it. He moves his masses about, changing the values at will, until he reaches a harmony. He creates, he constructs, he builds up his composition, thinking first of design and then of truth to nature.

Color refers to the quality or kind of light. The three most important qualities of color are:

Hue, which means the kind of color;

Value, which means the lightness or darkness of a color;

Intensity which means the brightness or dullness of a color.

Now, how shall we connect all this with the teaching of art in the schools? In this way. Correlate all you can, teach industrial arts as much as you wish, but do not forget that you are teachers of fine art. Do not get so absorbed in your subject matter that you forget to have in mind or keep before the children your fine art aim. Is the lesson you are presenting helping the child to form judgments? Has he a chance in this particular lesson to exercise choice of color, spacing, etc.? "Taste is cultivated through a series of fine choices." Are you working for unity, simplicity, subordination, rhythm, etc., as well as learning how the Indian decorated his bowls, how the Persian wove his rugs?

You may say—but a very small child cannot understand such terms. Of course, he cannot. You need not mention them to him. But keep in your own mind that for which you want him to strive. For instance, could you not bring out the principle of subordination in a criticism similar to this? "I like Mary's picture because I know, as soon as I look at it, what she wanted me to see. Her house is big and is brightly colored, and I look at it first. An artist can make you look just wherever he wants you to, you know. When I look at Katherine's picture, I'm not sure whether she wants me to see the house or the tree or the man. When there are too many important things in a picture I cannot see anything well."

All this discussion has come under the first way of teaching art—by direct application.

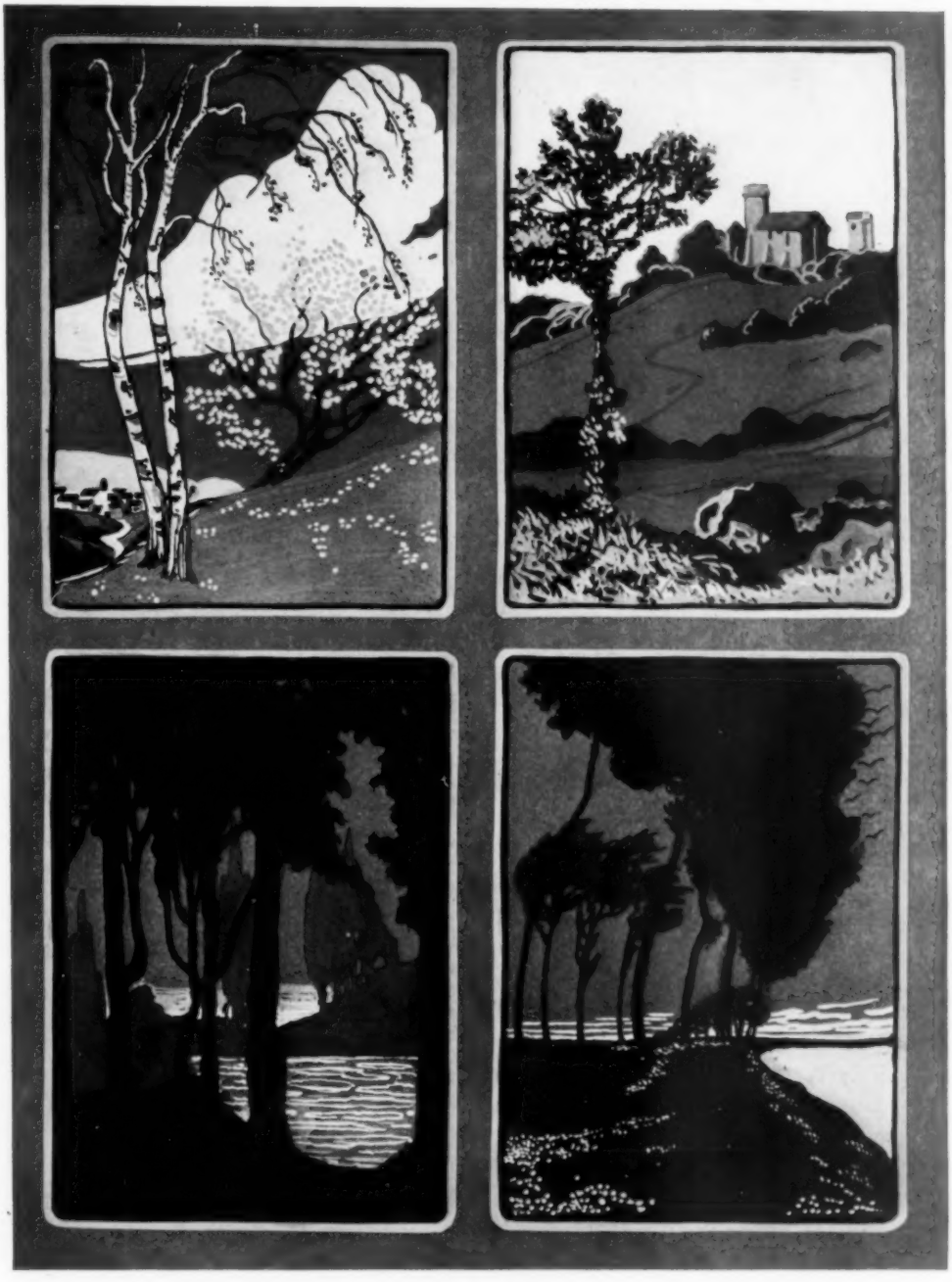
2nd. By bringing the child in contact with good examples of fine line, mass and color.

Keep his ideals high. If the child does not have access to a museum, use pictures, slides, etc. Teach him to appreciate beauty in all things. Let him see that in his simple little designs for box covers or note books, he is striving for the same things that has made great art from the beginning. So that whether he considers a Greek vase, a Persian rug, an Italian primitive, a Whistler, or a Cezanne, he may learn to know that all are a part of the great tradition; that the same elements of design underlies all.

CLOUDS

Oh, look at the golden clouds piled high
Far to the east in the evening sky,
Great mountains of mist where gray shadows fall,
Great puffs that are rolling and puffs that are small.
O, to sail over them, under and through,
What fun to play hide and seek up there with you
And to climb over them hand over hand,
Then high on the uppermost puff proudly stand
To see the whole world from my towering height,
And watch the skies fade into dim starlight.—*De Bolt*

WHEN SPRING ARRIVES THERE COMES THE URGE TO GET OUTDOORS ON SKETCHING TRIPS. PANELS LIKE THESE MAKE GOOD RECORDS OF OUR TRIPS. LATER THEY CAN BE ADAPTED TO MANY OTHER ART PROJECTS



TOOLED LEATHER WORK, WOOD CARVING, POSTERS, STAGE SCENERY, RELIEFO PANELS, CEMENT TILES AND LINOLEUM BLOCKS CAN ALL BE DEVELOPED FROM DRAWINGS SIMILAR TO THESE

A Wall Vase

JANE REHNSTRAND
Head of Art Department, Washington State Normal School, Superior, Wisconsin

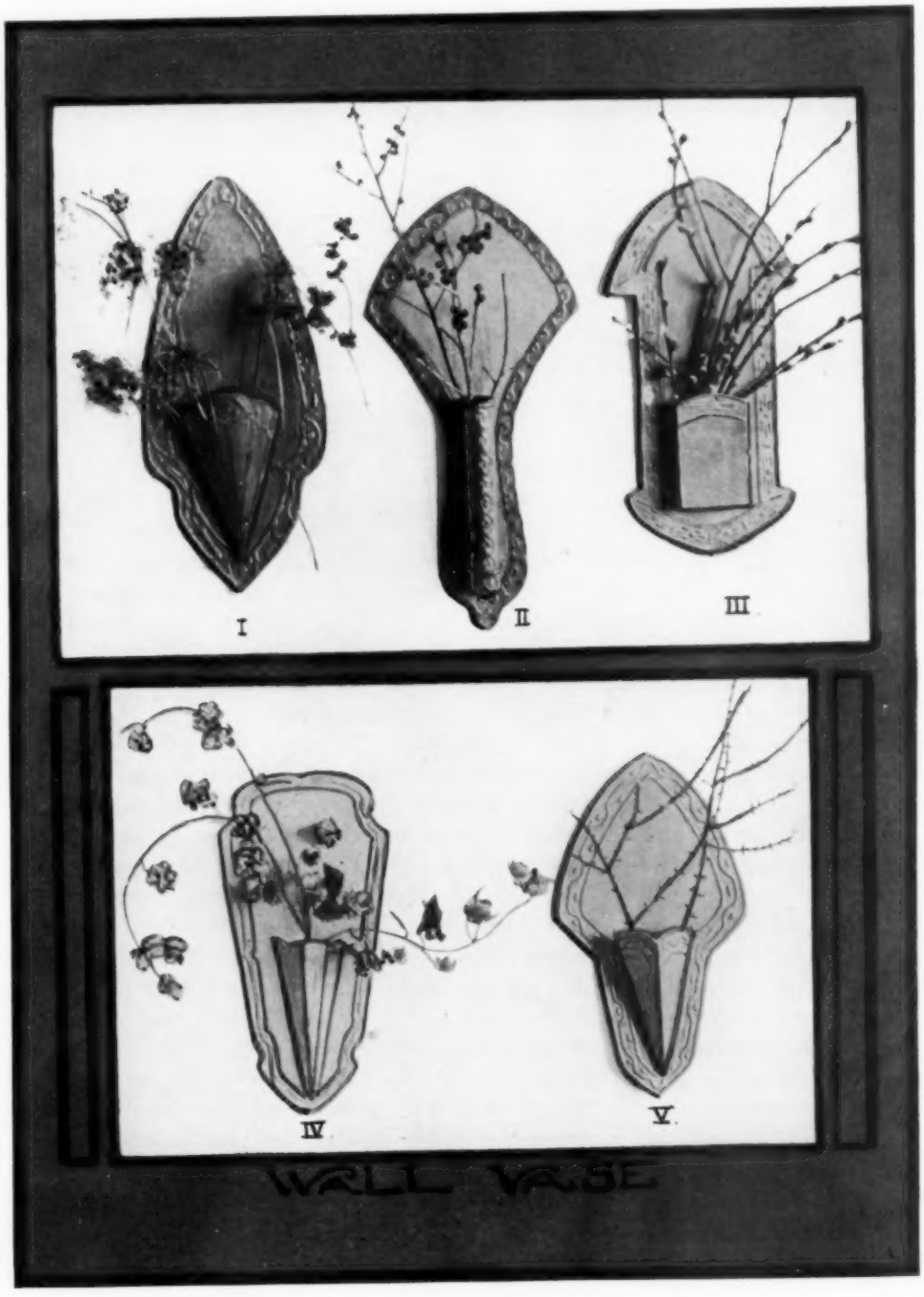
THIS wall vase problem was planned to stimulate the child's interest and love of beautiful line. Children are always interested in beautiful color and light and dark, but seldom notice beautiful line until their attention is called to it. For instance, in my art room there is a fine example of the poke milkweed. The branch has six long dainty seed pods. Each pod is an excellent example of the curve of force. I often hold this subject and a yellow field daisy before my students and ask them to choose the one they like the better. No one ever chooses the exquisitely curved weed. The ordinary yellow daisy appeals to them because of the color. Line makes little or no appeal.

A few years ago the fad of bronzing weeds, pods and grasses was very popular. The subjects selected were often very crude in shape and line and after the applications of a thick coating of silver or gold were most inartistic and often atrocious. If the weeds, branches and seed pods had been selected for their beauty of line and form and a very thin wash of colored or antique bronze applied the results would have been more pleasing. One of the missions of the art teacher should be to take such a fad and modify it by the application of art principles. Much art education will come to the public if such opportunities are watched and followed up. The best parts of every new fad are used for many years.

The fall berries, etc., are lovely in line and color and make appropriate winter bouquets. Allow the common goldenrod to dry and the colors change from an ordinary yellow to many subtle values and intensities of yellow, green-yellow and yellow-green. Then the flowers and leaves droop, curl, and curve and the resulting forms and lines are beyond description.

A fitting receptacle for these nature studies was found in the wall vase. A heavy piece of cardboard, some reliefo, show-card color or oil paint and bronze powder are the materials required. First the plaque (see illustration) must be designed. A well proportioned oblong constructed and the sides, top and corners modified by the use of curves. Have students use paper and scissors to experiment for beautiful curves.* The cup form was then planned to conform with the shape of the plaque. On vase No. II a test tube was simply wired to the plaque. Vase No. III a box form was glued to the form. The other three cups were made by using a simple cornucopia fold. A border design, practical for reliefo application was then made and transferred to the panel. Reliefo was applied and both sides of the plaque were painted with either show-card paint or flat oil paint. Two colors

*As soon as a good design is obtained, transfer to a heavy piece of binder's board (cardboard) or any many ply board. Then cut out the plaque with a coping saw.



NO. I. VIOLET BACKGROUND, ANTIQUE BRONZE; WEEDS, WARM LIGHT GRAYED-YELLOW. NO. II. BLUE-GREEN PLAQUE; BERRIES, CRANE-RED; STEMS, RED-VIOLET. NO. III. GREEN-BLUE; PUSSY-WILLOWS, LIGHT GRAYED-GREEN; RED-VIOLET STEMS. NO. IV. BLUE-GREEN; YELLOW-GREEN NEEDLES

may be used, one on border and one on the center of the article. The article was finished after bronze antique powder was rubbed over the reliefo. Use equal parts of varnish and turpentine as medium. Dip corner of cloth in medium, then into antique powder and rub over the surface. We often use three colors of bronze on one vase. A picture hanger is glued on back.

One art lesson may be given to selection and arrangement of weeds, etc., in vase.

This problem involves use of line, design and color, with strong emphasis on the use and selection of line in nature and construction.

How to Make Attractive Play Costumes with Little Effort

AGNES BERYL CURTIS
Harrington Park, N. J.

IT IS always the problem of the busy teacher how to make attractive costumes for children with very little effort. Amateur dramatics take such a leading part in the school curriculum today that any suggestions along this line are more than welcome.

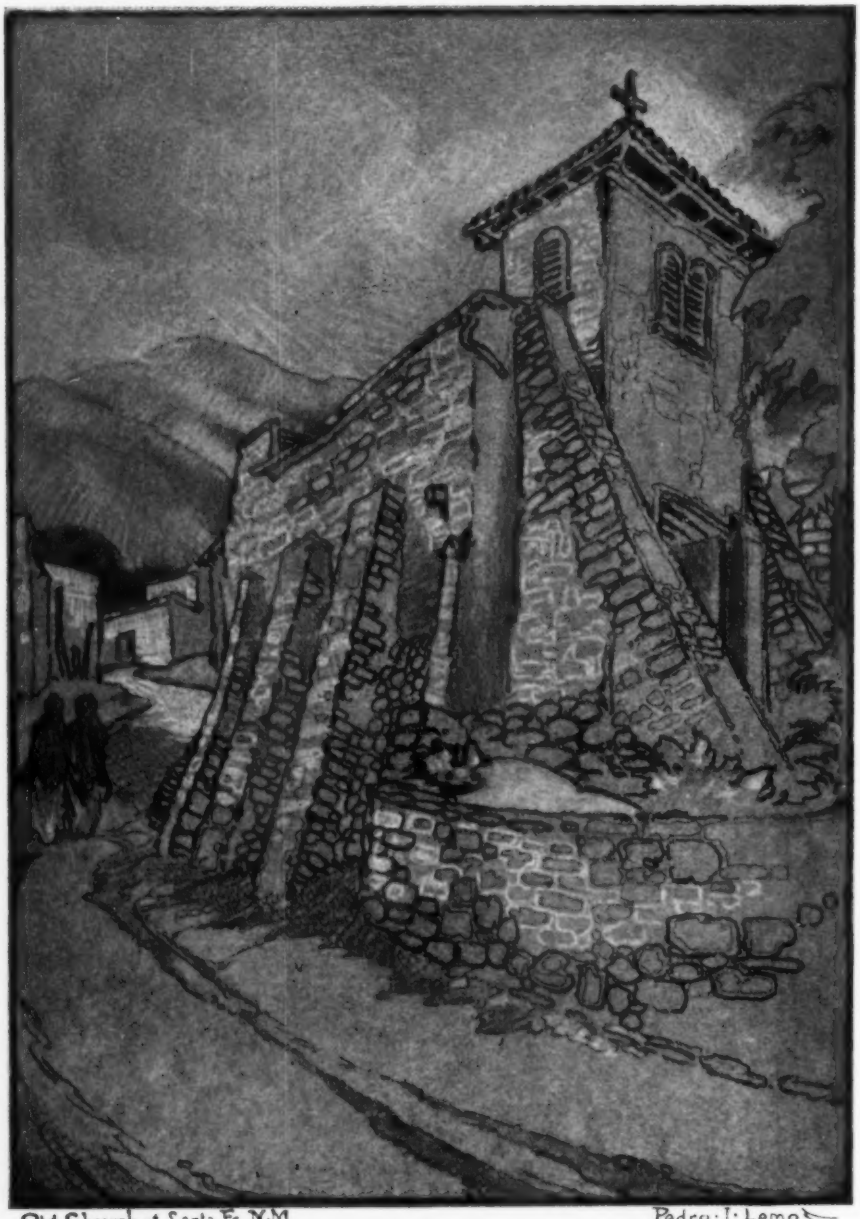
The photograph shows how one teacher managed. The two characters were Jack-Be-Nimble and the Princess.

In fashioning Jack-Be-Nimble's costume, she made him into a real little sandwich man. She cut two oblong pieces of white mat stock to cover the front and the back of the child. The sides at the bottom were sloped and then lined off with crayon to represent the base of the candle. For the hat, she cut out two pieces of white mat stock the shape of the hat and then pasted the two edges together. The brilliant flame of the human candle was made of strips of red crepe and orange paper. The strands were twisted together. The child carried in his hands a brilliant red candle.

The little girl's costume was made by cutting strips of white crepe paper, cross-grain, about three inches wide. These were gathered very full along one edge and sewed on a muslin foundation in overlapping rows to form the dainty skirt. The waist was left plain, being covered with white crepe paper with a frill around the neck and around the armholes. The teacher took care to make the costume very long waisted.

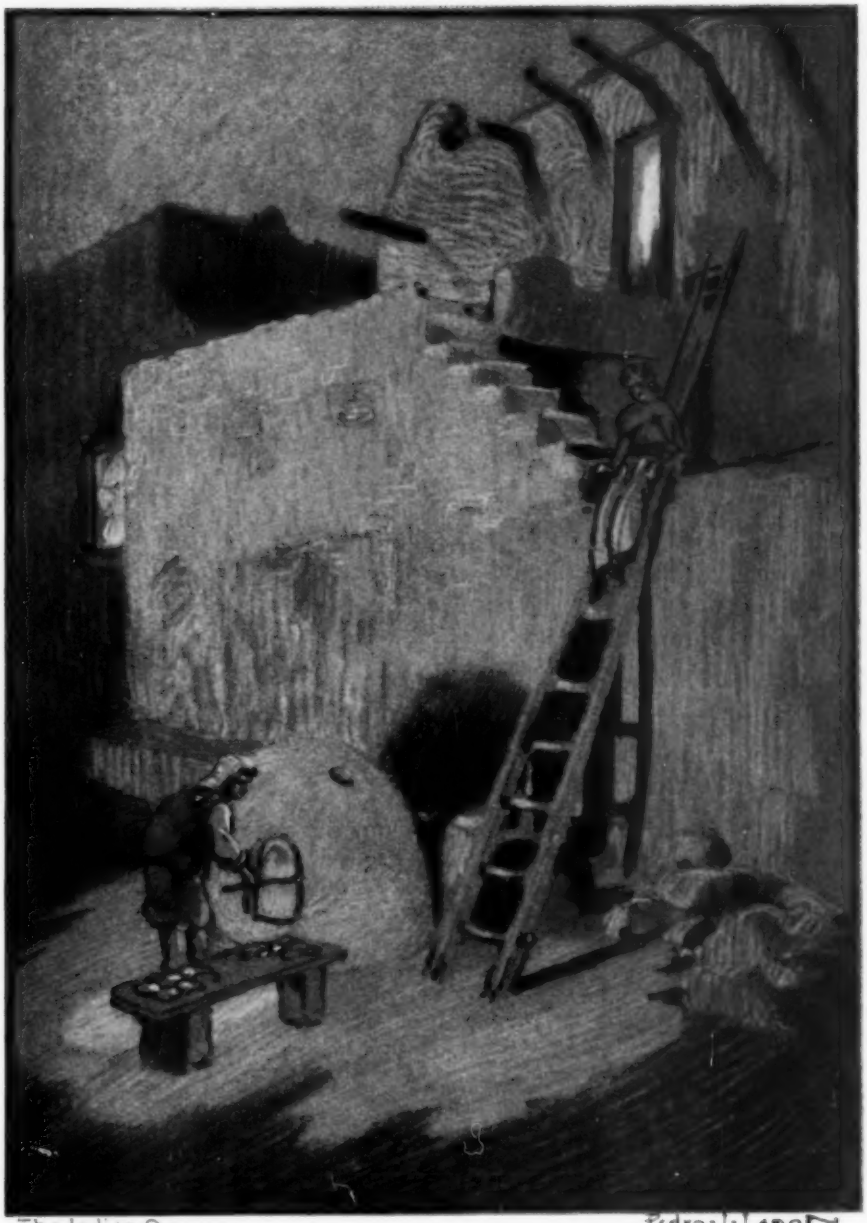
Her cap was made out of a strip of white crepe paper cut about ten inches wide and long enough to fit around her head. The two edges were pasted together, gathered along one edge and fastened tightly by spool wire. The frame for her hat was made in the same way as her companion's. The lower edge was turned back an inch for the band.

Many impromptu costumes like these may be improvised by an ingenious teacher—the result will be little effort on her part and very little financial cost.



Santa Fe and its old buildings, with neighboring Indian pueblos may be truly said to be the most interesting record of the old Spanish and Indian periods. The locality is a treasure house of artistic material. Two prominent artist colonies are located near Santa Fe. Sketched with Munsell "Crayola" Crayons.

Courtesy of BINNEY & SMITH CO., *New York*



The Indian Oven

The Indian pueblos are remains of a past Indian civilization. The houses are part fort and part home, influenced by the past need of protection from the marauding northern Indian tribes. Today many old customs are still retained by the Indian inhabitants. Sketched with Munsell "Crayola" Crayons.

Courtesy of BINNEY & SMITH CO., *New York*

CHILDREN DELIGHT IN DRAMATICS PARTICULARLY IF THEY CAN "DRESS UP." MISS CURTIS EXPLAINS HOW ATTRACTIVE COSTUMES CAN BE MADE FOR SUCH PLAYS WITH LITTLE EFFORT AND EXPENSE

Art and Utility

A. G. MEATING
Appleton, Wis.

THERE are those who profess a passion for art who do so because they imagine that art is an expression of culture far removed from any association with necessity. To attribute a moral utility to the work of an artist is considered about as humiliating as to connect a person of recognized affluence with some form of ordinary work, or even business. Many are too apt to regard culture as a finished product of human effort and to overlook the original utility which made our present culture possible. The truth of the matter is that art has always been intensely practical, and that the artistic object produced was designed to fill an immediate need. The excellence of its composition may have made it stand apart from similar efforts even as the hand-work of a good workman now commands admiration because of its individuality.

The artistic object that we now admire, presumably for itself, no doubt had at one time a foundation of necessity. For utilitarian reasons someone invented or created it, and more skilled workmen improved upon the necessity until a better, or an outstanding, object resulted. Regarded in this light, the rudest thing first made by man for his own use is classified as art, and the finest product of the skilled artisan of today shows its evolution from the utilitarian.

We have no intention of decrying art or of belittling artistic effort, but rather to challenge the senseless cavil that devotees of the practical direct toward the one of artistic temperament—the dreamer, the idealist. The difference between the schoolboy's daub and a Corot is one of degree only. The barrel table of the pioneer is a Chippendale minus the vision and the imagery of the better artisan. Art is as intensely practical as one could wish, only it adds to the practical the longing of a soul that desires expression.

Statuary in its earliest form was an essential element of architecture. A plain column would have sufficed for the dull-minded but the idealist must embellish the plain with the beauty that demanded expression. The flat roofs of tropical regions were evolved not for their picturesque effect but because the people yielded to the demands of climate, and provided places where they could sleep out of doors free from marauding men or prowling beasts. The Gothic roof met the utilitarian demands of a climate where snow and rain were to be contended with. The artistic windows of an early age were small because glass was a luxury. The fanciful jewelry that we now treasure only in museums once catered to the same love of adornment that our plainer styles now satisfy. Whatever form of artistic expression we contemplate goes back inevitably to the time when it represented the satisfaction of a real human need, or the expression of a moral, an esthetic, or a religious purpose.

Monks decorated their books through

years of ceaseless labor not for the sake of the decoration but in order to render a fitting tribute to the God that they served. It was not art for art's sake, but an appeal through art to the Deity. In the beginning of art there were no such beings as artists. The masters were but more careful workmen than their fellows.

Men in all conditions of life are influencing the history of mankind, and the history of mankind is the expression of a moral strife. "Getting on," "Progress," "Bettering oneself," "Success" are terms in common usage that exemplify this strife. Science, mechanics, business are from necessity influenced by utilitarian aims. The model of an invention is crude. Someone conceives an idea and executes it in any crude medium to convey the idea to others who may appreciate and use the new device, improving and clothing it in the desirable commercial form that we see in the shops. The idea represents the brain-child of the dreamer. The finished product is the artistic interpretation of more mature effort, or of a better skilled workman.

Art is itself utilitarian for the artist must sell the product of his pen or his brush if he would live. For the artist in any line to stand aloof from his fellowmen and pretend to look down upon them from a pedestal is a species of arrogance. Were all life perfected, there would be no art since men would concern themselves with patent realities rather than with painted or written soul yearnings.

For another set of individuals to stand aside and condemn the one who feels an impulse to create something that is finer, or better, or who dreams of the day when he may create something that will make life easier or more satisfying is but another form of arrogance no less objectionable. For the one who is concerned only with the utility of an object to denounce as dreamers and impractical idealists the men whose souls are struggling to give birth to a new invention, a more expressive painting, or a better piece of literature but advertises to the world his own narrowness and selfishness. What is practical? What is idealistic? The telegraph was the fool idea of an impractical dreamer until he had demonstrated that messages could be transmitted with lightning speed. All of our inventions came from the brains of dreamers. When the interests took over the inventions and commercialized them, the dreamer was forgotten, and the practical utility of the art was predominant. The foundation of all utility is art. The fruition of all art is utility.

> "If you accept art, it must be part of your daily lives, and the daily use of every man. It will be with us wherever we go, in the ancient city full of traditions of past time, in the newly cleared farm in America or the colonies, where no man has dwelt for traditions to gather round him; in the quiet country-side, as in the busy town, no place shall be without it. * * * It shall be no respecter of persons, but be shared by gentle and simple, learned and unlearned, and be as a language that all can understand."
>
> —*William Morris*

An Art Appreciation Assembly Program

YETTA KLEIN
Teacher in Girls School No. 188, New York City

A YEAR and a half ago art appreciation was introduced in the Course of Study in Drawing in the New York City public schools. In each grade the children are required to study five pictures by means of a large picture hung in the classroom, and miniature copies given to every child.

To supplement this study and create a more abiding interest and love for beautiful pictures, the seventh and eighth year girls of our school have often posed as "living paintings," and for an art appreciation program in the assembly on April 1st, they presented a little play called "When Pictures Come to Life."

Taking the parts of pictures may seem difficult at first, but once you start working on it you'll find that it presents no difficulty whatever. You select children who look like the people in the pictures and make the costumes as simple as possible out of inexpensive material. No frame or background are necessary as the position and the costumes are sufficient to suggest the pictures and make the children enjoy and recognize them.

PLAYLET

WHEN PICTURES COME TO LIFE

Characters

INTRODUCTION
AGE OF INNOCENCE Reynolds
MADAME LE BRUN AND DAUGHTER Le Brun
THE GLEANERS Millet
AUGUSTA G. F. ELLIOTT Reynolds
YOUNG GIRL PEELING APPLES Maes
MRS. GARDINER AND CHILDREN Hoppner

INTRODUCTION—I am going to take you children to the Museum of Art today. This Museum is like a great, big library, but instead of being full of books, it is just full of pictures. Books in the libraries contain stories and characters of boys and girls and men and women. The same way pictures contain stories and characters, and after five o'clock when the Museum doors close, these characters step out of their picture frames and play and talk to one another.

Today the Museum doors will be left open for you and you may see and listen to little "Age of Innocence," "Mme. Le Brun and Daughter," "Augusta Georgiana Fredericka Elliott," "Young Girl Peeling Apples," "The Gleaners" and "Mrs. Gardiner and her Children." (As Introduction calls out the pictures, each appears and takes its place on the stage and all form a pretty and artistic group. Five seconds after the last picture has taken its place, a child somewhere behind the stage takes the part of an old cuckoo clock.)

CLOCK—Ding, dong—ding, dong,—one, two, three, four, five! (At the word *five* the pictures come to life. They stretch, yawn, and pantomime stepping out of their picture frames).

AGE OF INNOCENCE—I'm so glad it's

five o'clock and I can step out of my picture frame! (Fretfully) It's tiring to sit on the floor motionless all day long and then have people hardly look at you or admire you.

MME. LE BRUN'S DAUGHTER—I feel the same as you do, Age of Innocence. Children just look at us; admire us perhaps in passing by, but soon forget us and never think or talk about us.

GIRL PEELING APPLES—They always remember the girls and boys in books, though. What little girl doesn't know Joe, Meg and Beth of "Little Women," or "Rebecca of Sunnybrook Farm"? They love those characters and even act their parts.

AUGUSTA G. F. ELLIOTT—I'd rather be a character in a story than a character in a picture.

MADAME LE BRUN—Right you are every one of you. Children do not, as yet, know us, or appreciate us. They don't know that the artist who painted us put just as much effort and love into his work as the author who wrote a story. They don't as yet realize that each picture, though you find no words on it, *tells a story*. Your stories, Age of Innocence and Augusta G. F. Elliott (speaker faces pictures addressed) are stories of little girls who are always trustful, kind and loving. My story and yours, little daughter, is the story of a mother and her little girl who found that the most beautiful and finest companion-

TWO OF THE PICTURES REPRESENTED IN THE ASSEMBLY PROGRAM

ship in the world is that of a mother and daughter.

MRS. GARDINER—My story is very much like yours, Mme. Le Brun, but instead of one little daughter I have the companionship of two little girls. (At the words "two little girls" Mrs. Gardiner places her arms about her little girls affectionately and turns them to face the other pictures.)

ONE OF THE GLEANERS—(She steps toward the center of stage). Our story is quite different. Jean Francis Millet, the noted French artist who painted us, lived in the woods near green fields and meadows and often watched the peasants at their work. As he watched us at our work he realized that though we were simple folk and only worked with our hands, we were just as fine as the men and women who worked in the great cities, and to show the rest of the world what he thought of us, he painted us.

MME. LE BRUN—Our stories, you see, are not told in words, but in lines and color. A tiny stroke of the brush may express all that the author writes in a whole chapter and the beauty that the artist conveys in his touches of light and dark cannot always be expressed in words.

But let us not grow impatient, pictures. You shall not very much longer remain unloved, unappreciated and unadmired. The children are learning the new language that the artists who painted us expressed themselves in and will soon find the beauty that they should find within us. They will find, too, that it will be just as easy for them to remember the names of Sir Reynolds, Thomas Gainsborough and Gilbert Stuart as that of Henry W. Longfellow and William Shakespeare. The children will have learned:

"Art has a picture book
Wherein each of us may look;
Pictures of the sapphire sea and fleecy sky,
Little rivers dancing by
Tiny countries in the grass,
Where the lovely fairies pass.
Free to all this picture be,
Blessed, be they who learn to see."

CUCKOO CLOCK—Ding, dong—ding, dong—one, two, three, four, five, *six!* (At the sound of the striking of the clock, the pictures prick up their ears, and listen very intently. Their faces express annoyance, nay fretfulness at the thought of the clock taking away their freedom of being alive.)

MME. LE BRUN'S DAUGHTER—That's the hour striking six, pictures, and we must all be back to our picture frames.

AGE OF INNOCENCE—Don't you all wish that the children would learn to know us better and would love us more! (Pictures step back into their make believe frames and hold their position for about five seconds. Then curtain).

The End

NOTE—If so desired the play may be changed by adding pictures or substituting others to suit any particular need.

SIR JOSHUA REYNOLDS, THE GREAT ENGLISH PAINTER, SAID, "A ROOM HUNG WITH PICTURES IS A ROOM HUNG WITH THOUGHTS."

Construction of Tooled Leather Articles—Bill Fold

JOHN W. DEAN
Central High School, Minneapolis, Minn.

THE construction of the bill fold differs considerably from that of the key case in that the lining is made separate from the tooling leather.

A bill measures 3″ by 7½″ so the finished folder may vary from 3½″ by 8″ to 5″ by 10″. The larger sizes are often used for carrying papers much larger than bills and the pockets for cards larger than would be possible in the smaller size. If only the bill pocket is wanted all the others may be left off but the card pockets are so easily added and so convenient that the problem is still quite simple with only the coin pocket omitted.

Begin by cutting a piece of tooling leather ¼″ wider and ½″ longer than the finished folder is to be, making sure that one side is exactly straight. This is the edge that is to be left open and it is not to be trimmed to size later as the rest will be.

There are many variations of the lining but the one shown in Figure 9 will be described first. Use light weight leather known as "skiver" or lining leather and cut a piece as long and ¼″ wider than the tooling leather for the outside. This extra ¼″ is to be turned under as shown in Fig. 9 to form the open edge of the bill pocket. The illustration shows this turned over a piece of silk poplin to give a smooth surface inside and to cover the cross lines of stitching. If the skiver is quite heavy lay it on the edge of the table (flesh side up) with the extra ¼″ projecting over the edge of the table and shave (skive) a line with a sharp knife just where the fold is to come, and if desired the ¼″ flap may be skived a little. A thick edge will give considerable protection, however, so this is a matter of choice. Lay a strip of paper over the rest of the flesh side and edge-paste the flap and fasten the edge of the cloth lining in place. It is not pasted to the rest of the inside as it is opened up to stitch the parts of the coin pocket in place.

The other pockets are shown with flaps and they may be lined with cloth if desired or just pasted down and sewed across the edge that is to be open. If the skiver is not heavy enough for this other leather may be used. Tooling leather like the outside or heavier sheepskin such as "Highball" sheepskin may be used without turning down the edges. A line may be tooled where the stitching would be to keep it from looking so plain. The curved edge shown in Fig. 6 is especially convenient for a card case. If it is lined with silk the paste is put on the flaps and about a quarter of an inch back. The flaps are turned over and pasted down and should just touch without overlapping. Sew across only the curved edge; the other flap is pasted down and the silk may be pasted a little around the edges but the rest of the sewing is done when the lining is completely assembled. If it is preferred a piece of celluloid may be put into an opening cut in the pocket shown in Fig. 5. It should be wide enough to have the upper

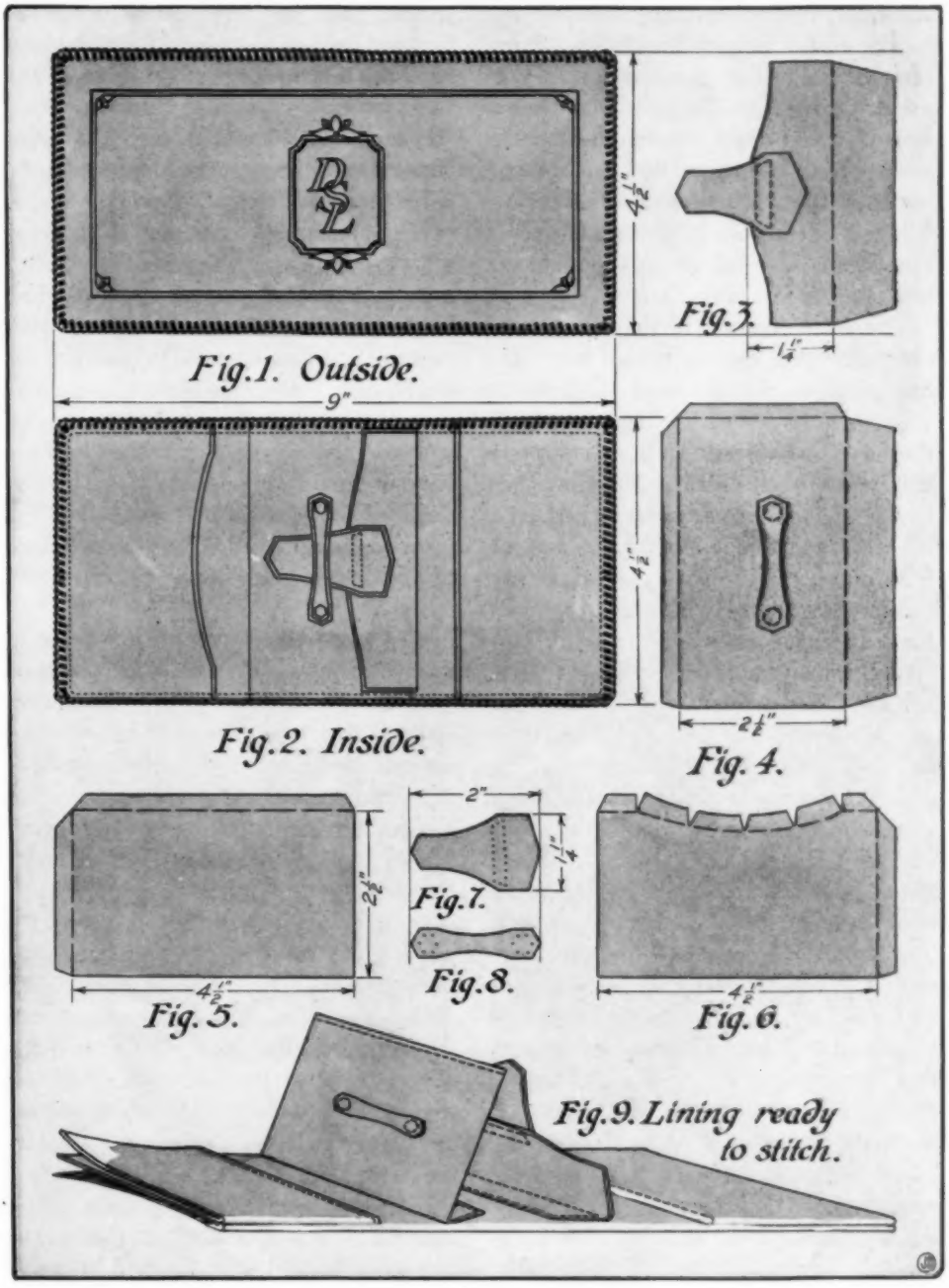
edge caught under the flap. The leather frame left around the opening should be at least $\frac{3}{8}''$ wide. This light frame is very apt to stretch into some other shape than a rectangle so it should be fastened down with the corners square while the celluloid is being attached. Use collodion instead of glue and work rapidly as the collodion dries almost instantly. The celluloid is made of gun cotton and camphor and the collodion from soluble gun cotton and ether so they unite readily. Use a match stick and place a few drops of the collodion on one end of the celluloid and place it quickly on the leather. If it is in the right position the collodion may be placed on the leather, a drop on each side and the celluloid pressed down on it. If not, it should be lifted off immediately and straightened. The flap is then fastened down and the stitching done, always from the upper side.

Another method of constructing these pockets is to use thin skiver and double it so the outside and inside of the pockets are the same. They are stitched along the folded edge like the others and the celluloid is placed between the two layers. Skiver may be obtained which is too thin even for this and yet be durable enough if it is reinforced with some stiff cloth inside, preferably crinoline.

The construction of the coin pocket is the most difficult so it has been left till the others were made. Begin with the pocket shown in Fig. 4. It is made like the one in Fig. 5 except that a large flap is left on the bottom which is to be sewn on first as in Fig. 9. Before this is done the strap illustrated in Fig. 8 must be attached. Cut the leather for the part shown in Fig. 4 with $\frac{1}{4}''$ flaps to be turned under if thin leather is used but omitting them if heavy leather is used. The flap cover in Fig. 3 must be of heavy leather though a thin piece of the outside leather does very well. The latch (Fig. 7) must be of heavy stiff leather. This may be found around the edge of the skin but if not a piece of skiver should be glued under the ordinary tooling leather. The strap (Fig. 8) may be stiffened the same way. Sew the latch to the flap as in Fig. 3. Put it in place over the edge of the pocket and mark the position of the strap as in Fig. 2. The dots shown in Fig. 8 show how the stitches should be placed. In every case the threads should be pulled through and tied on the under side. A button snap may be substituted for both but they are generally so heavy that they make a lump in the center of the bill fold.

The pocket part is pasted in place and sewed fast, through the leather only (not the silk lining). Then the latch is put through the strap and the cover flap pasted in place and sewed. Next the two sides of the coin pocket are edge-pasted down and also the three edges of the two other pockets. In Fig. 2 the bottom represents the open edge. This is most convenient for a right-handed person and reversed for a left-handed one. Start the stitching around at some point on the back edge so the knot will not show, keeping far enough away from the edge so as to escape the holes made later for the lacing on the three laced sides and as close as looks well along the open edge. Be careful not to sew the cover flap of the coin pocket down. It will be noticed that the flap in Fig. 3 is not as wide as the rest of the bill fold on this account.

We are now ready for the tooling leather. One edge of this was to be cut quite straight for the open edge. Scribe a line with a compass $\frac{1}{8}''$ or $\frac{5}{32}''$ from



WORKING DRAWINGS SKETCHED BY MR. DEAN TO SHOW HOW THE PARTS OF THE BILL FOLD ARE MADE AND STITCHED TOGETHER. THIS IS THE LAST OF THREE ARTICLES BY MR. DEAN ON LEATHER CONSTRUCTION

the edge and punch the holes for the lacing. Then edge-paste to the lining around the other three sides, dry it under pressure, and trim to the desired size. This is really determined by the stitching as we must allow $\frac{1}{4}''$ to $\frac{5}{16}''$ outside of the stitching for the lacing. When it is cut turn it over and scribe a line around as before and punch the holes for the rest of the lacing.

The attractiveness of the lacing is its evenness and regularity so keep the line of holes straight and the spacing between holes equal. The best way to do the latter is to keep the machine set to make the longest possible stitch and then be sure that it is always feeding properly. It is apt to stop feeding while passing from one pocket to the other where the leather is thin and the punch will cut the leather for some distance. To prevent this insert a narrow piece of tooling leather under the work in this thin place and allow holes to be punched in it as well. If the same difficulty is encountered in the sewing, a piece of waste leather may be inserted under one side of the presser foot so the necessary pressure will be maintained to keep the feed working.

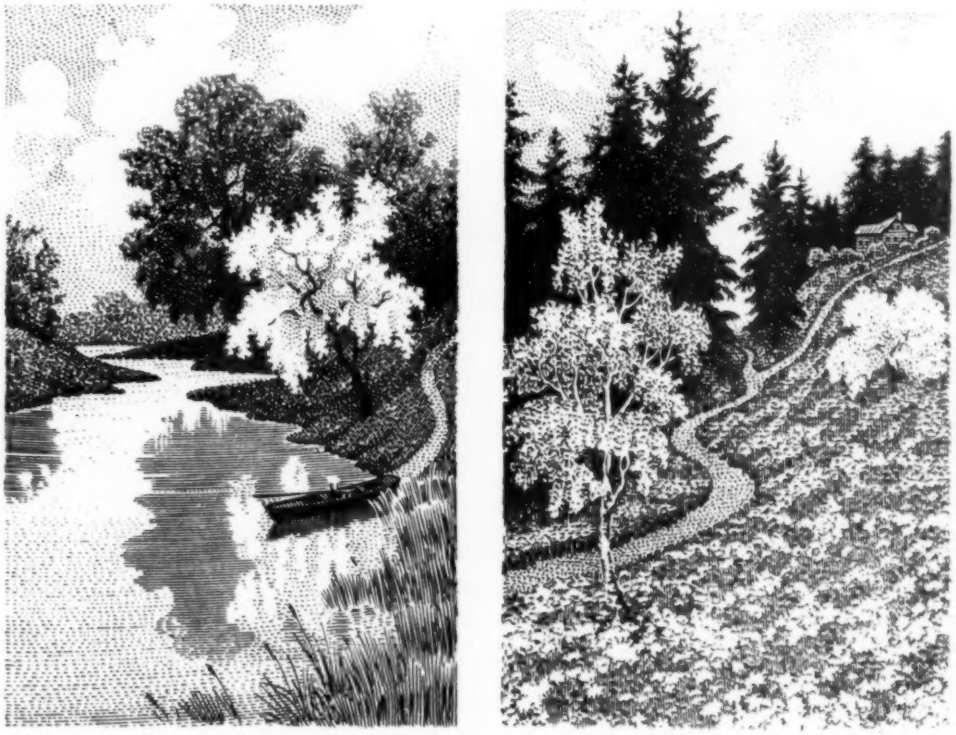
When the holes are punched there should be one at the end of each edge which is also the start of the row on the adjoining edge so the lace passes through this hole twice while turning the corner. A small bit of the corner is cut off so that a round effect is given by the lacing. In the key case this was done by actually rounding off the corners. To prevent too wide spacing of the holes while turning such curves it is well to shorten the stitch considerably but there is danger of forgetting to lengthen it again.

It will be noted that the order of procedure has been changed from that of making the key case in that the tooling has been left until now. The size of the tooling leather depends on the final stitching of the lining unless, as is sometimes done, the parts are stitched only across the open edge. Then the width of the lining and pockets may be changed a little. However, the size of the design may be more easily changed. The tooling leather is attached to the lining only with paste so it is now stripped off and wet for the tooling. A simple border design and center design or monogram may be worked out directly on the leather. Measure and draw or scribe a line for the outer edge of the border from $\frac{3}{8}''$ to $\frac{1}{2}''$ from the edge so it will not be too close to the lacing. Then proceed with the tooling.

When the tooled leather is dry it is ready for lacing. A detailed drawing of the lacing was shown in the illustration of the key case. Begin with a fine smooth lace a yard long. Start about $\frac{3}{4}''$ from the corner on the end so that lacing from left to right will be lacing away from the open edge. This yard of lace should reach to the middle of the closed side. If it does not, use a longer piece next time so the second splice will be about an inch from the open edge. This makes the splices where they may be easily handled and yet far enough down inside so they do not show. A piece of lace four or five feet long should be taken to lace across the open edge as this is a single thickness of leather and there is no place to hide the ends. The length will really depend on the size of the bill fold and the distance between the edge of the leather and the lines of holes. Remember, there should be no splices here. If the lace should break it

should be mended with cold glue. Skive the ends thin and glue them together and let the joint dry in some sort of a clamp. Trim again if necessary, and proceed with the lacing. The same problem of finishing without the splice showing will be met here as in the key case but it will be easier to dispose of the ends.

This problem will serve as a model for flat pieces of leather work which are to have pockets, such as card cases, book covers, portfolios, bill books, and folders for papers. Of course the edges may be sewed instead of laced but should not be unless the lacing is found to be impracticable or impossible.



TWO PEN AND INK SKETCHES TYPICAL OF SPRINGTIME. SUCH SKETCHES CAN BE MADE ON THE SPOT, OR BLOCKED IN WITH PENCIL AND COMPLETED AT HOME

ART FOR THE GRADES

HELPS IN TEACHING ART TO THE CHILDREN

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A Nature Drawing Lesson

How Plants Grow

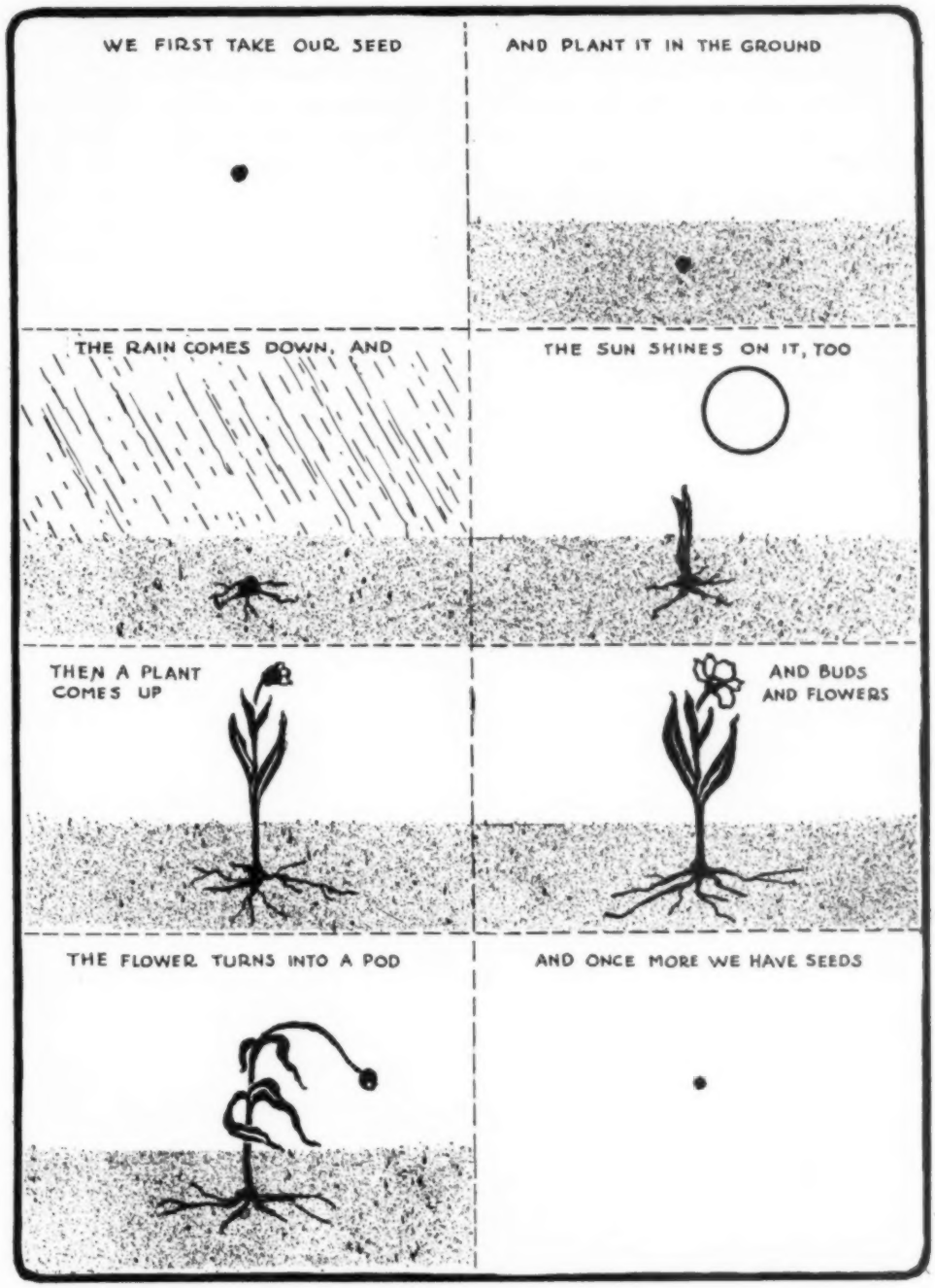
DANIEL DARNEY
Leominster, Mass.

THE following nature lesson has great possibilities with children of the first and second grades in developing facts of plant life. It might be called a lesson on the Cycle of Life. All of the information is contributed by the children before the sketches illustrating the facts are made; therefore, much interest is created in the lesson. For this lesson a box of crayons and a sheet of 6″ x 9″ drawing paper are needed. The paper, when folded into eight rectangles 2¼″ x 3″, furnishes suitable spaces, bounded by creases, for the illustrations. The drawing in the second rectangle is repeated in the following spaces, and is added to each time as is needed to illustrate the new fact. Through directed discussion the facts are secured, then illustrated with colored crayons. The teacher makes the drawings on a larger paper or on the blackboard. The following are suggestive questions to ask the children to bring out the steps in the development of the life of the plant.

1. If you wish to have a plant in your garden what do you need first? When the children give the fact, make a small brown dot in the first rectangle to represent the seed.

2. What must you do with the seed? Draw in the earth with brown in the rectangle to the right. Place the seed in the earth. Redraw this sketch in the rectangle below the one with the seed.

3. What else must the little seed have to make it grow? Suggest with light slanting black lines the rain.


WE FIRST TAKE OUR SEED
AND PLANT IT IN THE GROUND
THE RAIN COMES DOWN, AND
THE SUN SHINES ON IT, TOO
THEN A PLANT COMES UP
AND BUDS AND FLOWERS
THE FLOWER TURNS INTO A POD
AND ONCE MORE WE HAVE SEEDS

THIS DIAGRAM BY MR. DARNEY IS WELL WORTH SKETCHING ON THE BLACKBOARD, FOR USE AS A DRAWING AND NATURE STUDY LESSON. IT IS EASILY DRAWN AND YET LASTING IN ITS EFFECT

3a. What happens when the seed drinks up the water? Make the seed larger and add short roots.

4. What else does the seed need to make it grow? Make a small round spot of orange to represent the sun. Add a small yellow-green shoot to the seed.

5. When the stem grows longer what happens? Add two leaves. 5a. What comes after the leaves? Draw the bud at the end of the stem. Redraw in the next space.

6. What does the bud change into? Allow the children to choose any bright color for the blossom.

7. What happens to the plant when Jack Frost comes along? Sketch in the next rectangle the drooping brown stem and withered leaves. 7a. What does the blossom change into? At the end of the stem draw the seed pod.

8. What is in the little brown house at the end of the stem? Make a small dot of brown in the last rectangle to represent the seed.

In this simple lesson the children have told and illustrated the story of the Cycle of Life, from seed to seed. The lesson may be repeated by the children as a fairy story or it may be dramatized.

The Highway to Health

THE vast outdoors with its sunshine and butterflies is the great highway to health, and the schoolroom must prepare its children to reap its benefits in the same way that it leads to good citizenship and the enjoyment of life itself.

Since the discovery of germs, we grown-ups have come to realize the vast amount of suffering and inconvenience caused by disease, mainly through carelessness; but the small boy must be taught that the whole world isn't his to sneeze into as he pleases, and that tea and coffee are not conducive to rosy cheeks and clear mental activity. Preach as the mother will, she cannot get over this lesson with half the conviction which the school does; and 'tis through the medium of art that this is most easily and pleasantly accomplished.

I recently visited a school where the teaching of health habits is a conspicuous part of the program. It was quite interesting to see the children assembled before coming in. They welcomed me with a "big grin" which showed how proud they were of their clean teeth. The grins were remarkable for their size and expressions, and quite adorable in their enthusiasm, particularly as it was in a district where the toothbrush was a novelty and a welcome innovation. Then they sang the following song to the tune of "Merrily We Roll Along"—

"Merrily we brush our teeth, brush our teeth, brush our teeth,
Merrily we brush our teeth, every night and morning.
Carefully we clean our nails, etc.
Every single morning.
Joyfully we take our bath, every single morning.

The drawing lesson in a third grade took the form of original posters. As it had rained early that morning, one boy had very appropriately selected the slogan "Dry Feet," which was excep-

PAGES FROM A HECTOGRAPH HEALTH BOOKLET USED IN THE GRADE CLASSES OF ATLANTA, GEORGIA. ART HELPS TEACHERS TO MAKE A GAME OF THEIR HEALTH LESSONS, THEREBY DEVELOPING THE BEST OF ENTHUSIASM

tionally opportune; for like the duck, the small boy delights in paddling through muddy puddles, and like the camel, the rest of him can go without water, for all he cares, for an amazingly long time. However, when it becomes the fashion to collect checks in adorable books—checks that stand for brushed teeth and clean hands, then John Junior becomes a paragon of cleanliness for at least the first hour of each day, and after making the best poster in class—a poster with a life-like overshoe and the legend "Dry Feet," he just naturally must needs pass up, ever afterwards, the miniature lake that has the habit of collecting at the foot of the schoolhouse steps.

But water is all right in its place. Haven't you, lots of times, wished with all your soul for a drinking-cup? Everybody has—and to know how to fold one from a sheet of paper is just as handy an item of knowledge to store up for a thirsty day as it is to know lots of other things we cherish. Too, it makes an excellent problem in measuring for a second or third grade, and furnishes a concrete example of the importance of burying the hatchet in the bowl of the old-fashioned family gourd.

One clever teacher had the class cut six glasses during the art lesson. These were kept in a little envelope container, and each morning during the first period, they took out the number that represented the glasses of water or milk they'd drunk the previous day, and these were proudly ranged on the desks for inspection and commendation. At least, it was an incentive to drink, and brought swift recognition.

Drinking freely of water is an excellent antidote for catching cold by keeping the system flushed and in good condition to combat the poison. However, epidemics *will* happen in the best regulated schools; and during a severe attack of sniffles and sneezes, we measured and cut nine-inch squares of paper for handkerchiefs, just like our real ones. On these we made borders with dotted lines, and each child put his initial in the corner of his square, which then seemed quite kerchieflike to the imaginative youngster who had fashioned it. Of course a discussion of its use naturally grew out of this—the reason for so many colds in one room, the necessity of keeping one's germs to one's self, of fresh air and water as preventives, and a general but ever needed talk on the necessity of handkerchiefs at all times. The paper squares were then pinned on for the rest of the day to signify that the class had joined the kerchief brigade.

Health books may be lovely as well as useful, the covers being made of colored construction paper, and an attractive picture pertaining to health pasted on the outside. Many soap advertisements are lovely, and represent clean children bathing their dolls. Inside may be pasted magazine or hectograph copies of children brushing their teeth, washing behind the ears, cleaning the nails, and drinking milk. Below each is a small square checked in twenty spaces, one for each day of the month. These are furnished by the Junior Health Crusade, but can be easily made by the pupils, when they cannot be so easily obtained. Every morning a check is placed in the space for the day; and it is a proud child who possesses a filled-up book of good health habits at the end of a perfect month.

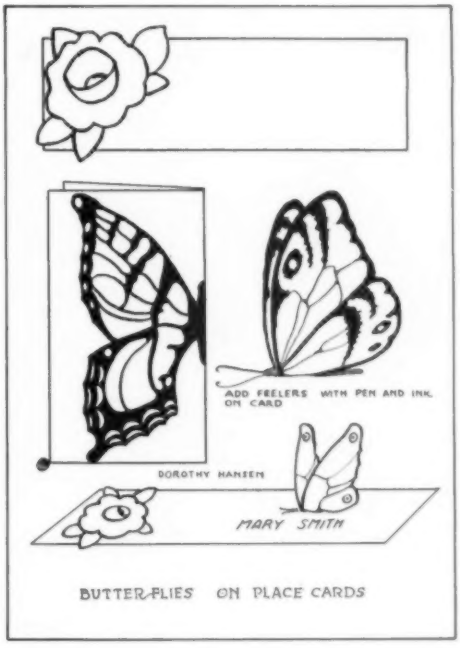
All this brings about a recognition of the laws of health, but there's nothing so

delightful after all as the health children. Tommy Toothpaste is a funny little fellow who comes out one fine morning and announces that he is to be made at the end of the quarter by those who have been diligent in brushing their teeth. A promise of reward, be it ever so simple, is a great stimulant. Then Tommy is put away till the time is ripe. Reddy Apple and the rest of the fruit family are fine examples of a healthful lunch, and Willy Washrag is a very nice little dirt searcher who hunts for all the black that likes to play hiding in the cracks and creases. For the outdoor world, even with dainty butterflies and golden sunbeams for playmates, is a highway of real dirt, after all.

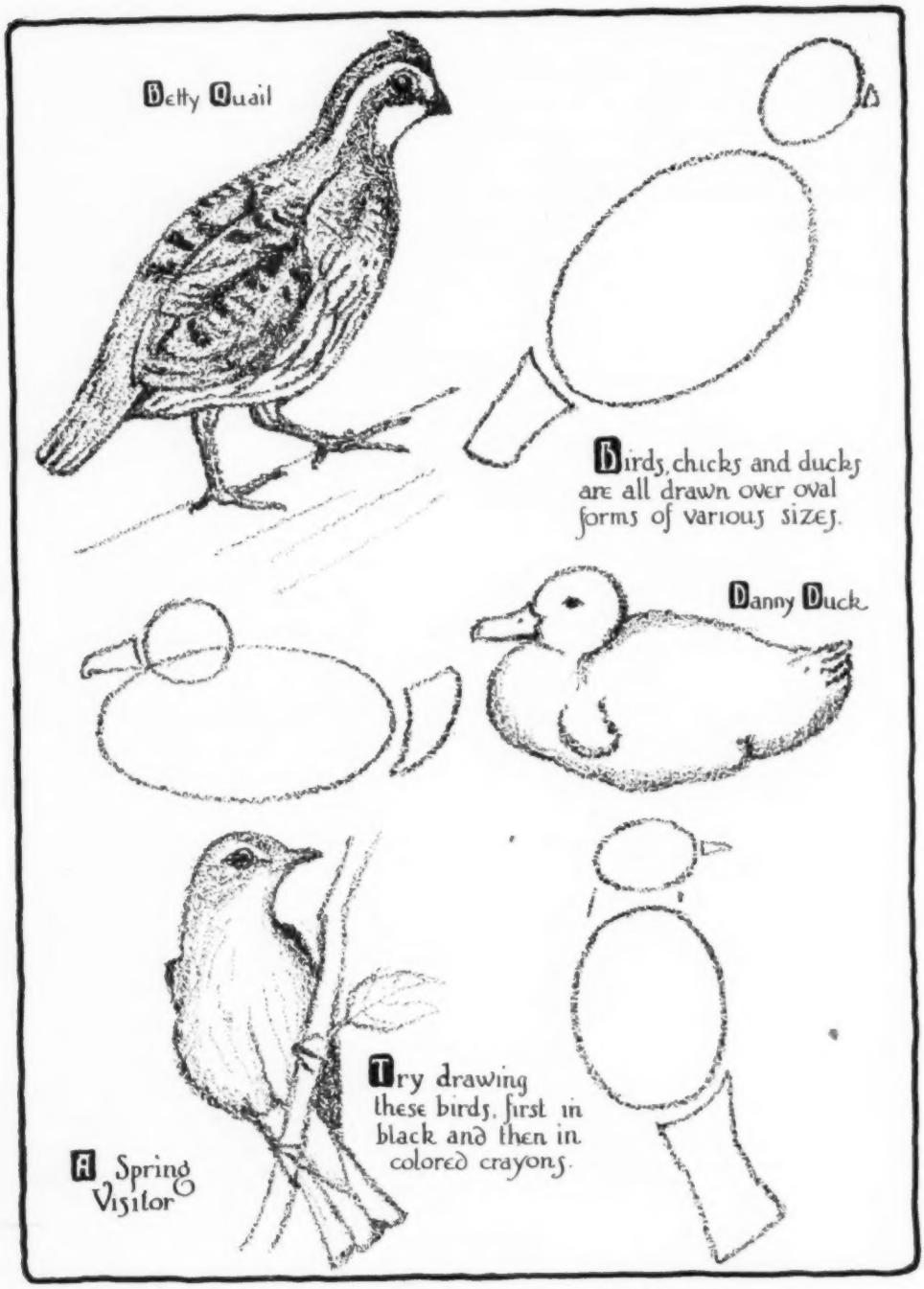
ELISE REID BOYLSTON

EASTER GREETING CARD
OF ALL THE THINGS I SAY I LOVE,
THE LITTLE EASTER BUNNY
SHARES A BIG PART OF MY WEE HEART,—
AND SAY — NOW AINT IT FUNNY ?
HE MUST FEEL QUITE THE SAME TOWARD ME
'CAUSE IN MY EASTER NEST
HE LAYS THE GRANDEST SUGAR EGGS,
HE KNOWS I LIKE THOSE BEST.

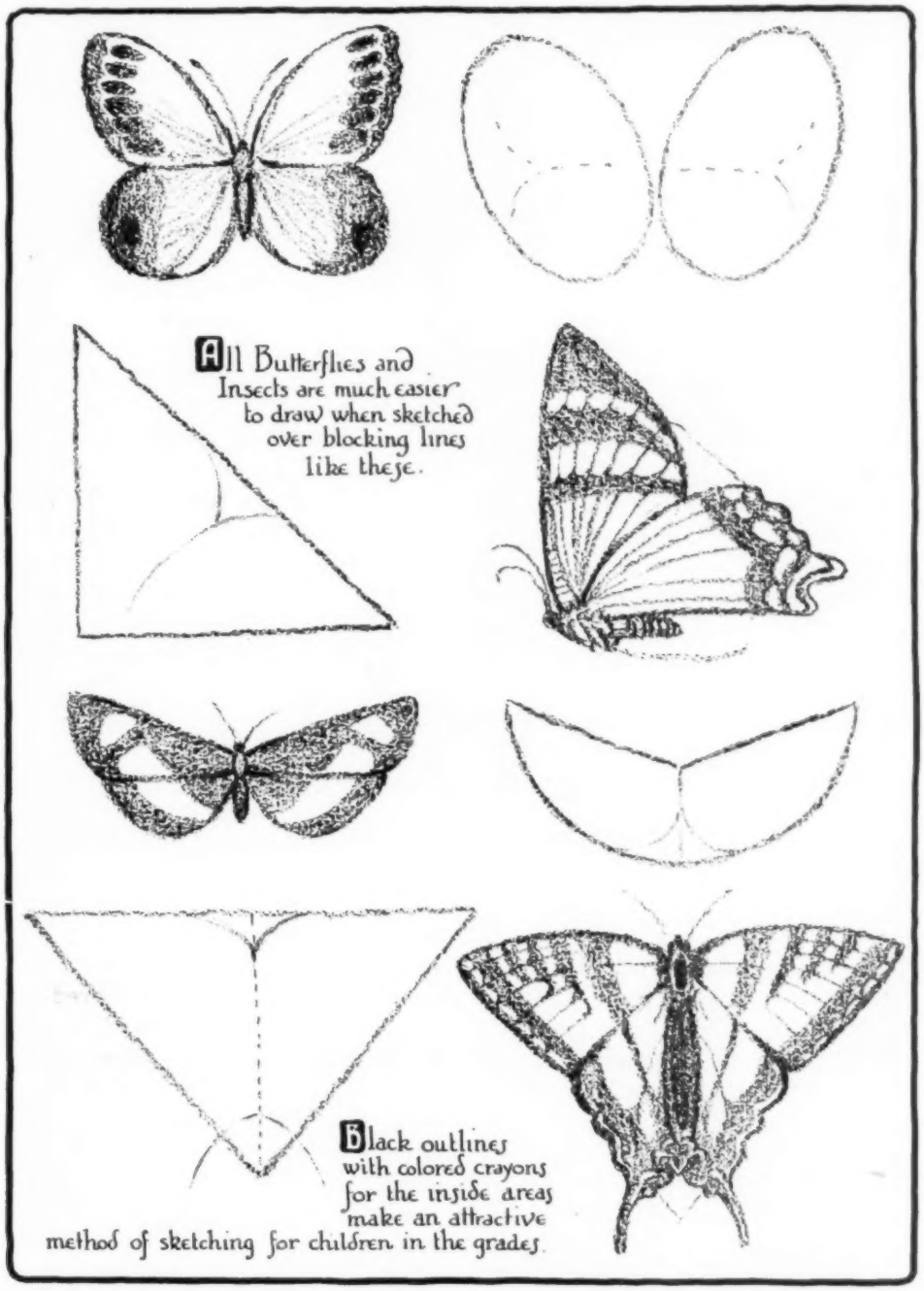
HERE ARE TWO EASTER IDEAS FOR LITTLE ARTISTS. THE TEACHER CAN GIVE EACH CHILD A HECTOGRAPH OUTLINE TO COLOR AND CUT OUT FOR THE GREETING CARD. IF VARIOUS COLOR SCHEMES ARE USED THERE WILL BE AN INTERESTING ARRAY WHEN THE CARDS ARE COMPLETE. A VERSE SIMILAR TO THAT GIVEN CAN BE WRITTEN INSIDE THE FOLDER.



FROM FOLDED PAPER A BUTTERFLY CAN BE CUT AND COLORED. THIS IS THEN PASTED IN PLACE ON A PAPER STRIP ON WHICH A SPRING FLOWER HAS BEEN DRAWN WITH CRAYONS. THESE MAY BE USED AS PLACE CARDS FOR AN EASTER LUNCHEON OR CAN BE ADAPTED TO AN EASTER GREETING CARD. THESE WERE SENT IN BY MISS LOUISE TESSIN, NAPA, CALIF.


Betty Quail
Birds, chicks and ducks are all drawn over oval forms of various sizes.
Danny Duck
Try drawing these birds, first in black and then in colored crayons.
A Spring Visitor

CHILDREN ENJOY DRAWING BIRDS AND BUTTERFLIES MUCH MORE IF THEY CAN BE SHOWN EASY WAYS TO DO IT


All Butterflies and Insects are much easier to draw when sketched over blocking lines like these.
Black outlines with colored crayons for the inside areas make an attractive method of sketching for children in the grades.

SKETCHES LIKE THESE LOOK VERY ATTRACTIVE WHEN DONE IN CRAYONS ON FAIRLY ROUGH PAPER. THE PAPER'S ROUGHNESS GIVES A PLEASING TEXTURE TO THE DRAWING

Design Made Easy

PEDRO J. LEMOS
Editor, The School Arts Magazine

THE square form is a shape that can be used for design motifs in many ways. It is one that fits many objects and adds the appearance of strength as well as beauty to applied work. The straight line forms in design convey strength and permanence while the circular shaped forms or those with curved lines have the tendency to create a feeling of gracefulness and lightness.

A square shape design should never lose its relation to a square form. This is very essential, particularly if the form is to decorate a square mat or other square object. In the first plate the first shape is cut from a square paper, but its source is easily seen to be the square. In the second design even where much more paper has been cut away from the white surface, the whole form shows that it is still a square.

A good exercise in square designing is to cut square pieces of paper and folding the paper two times into quarter sections to cut pieces so that different shapes will be produced. If too much is cut away the form appears weak. If too little is cut it will appear too heavy. Try to produce a good proportion of cut away parts to the proportion of paper that is left.

Other designs may be cut by folding the paper into quarters and cutting the design so as to leave a border on the edge. If the paper is folded from corner to corner it can be cut so as to make a group of four motifs in the square.

If these designs are cut like the tulip shape in the first square in the center of plate 17 it will make the forms all alike radiating from the center. If the design is cut like the little birds in the square decoration in the same plate, where one side of the bird is different from the other the design motifs face each other in reverse sides of the square. Many variations can be secured by a different folding of the square paper or by the changing of the position of the flower or other form that has been chosen as a design motif.

The tendency of almost every design student in the beginning is to produce frail and thin designs. The use of full squares of paper with the instruction to produce designs by cutting away the least possible amount of paper, will influence the making of bold strong motifs rather than ornate, intricate shapes. Impress upon the pupils that small detail or much cutting will not produce good designs. That when cutting one opening near another that a variation of shape or variation in size will help produce more interest in the completed design. That a curved line should not come against a straight edge, and that curved lines fit curved shapes best and that straight-edged forms or forms nearly straight-edged are better related in square or straight-edged spaces.

A strip of paper may be folded several times into square repeats and the edges cut so that a pleasing border is made when the paper is opened again. It will be found that the same design cut in

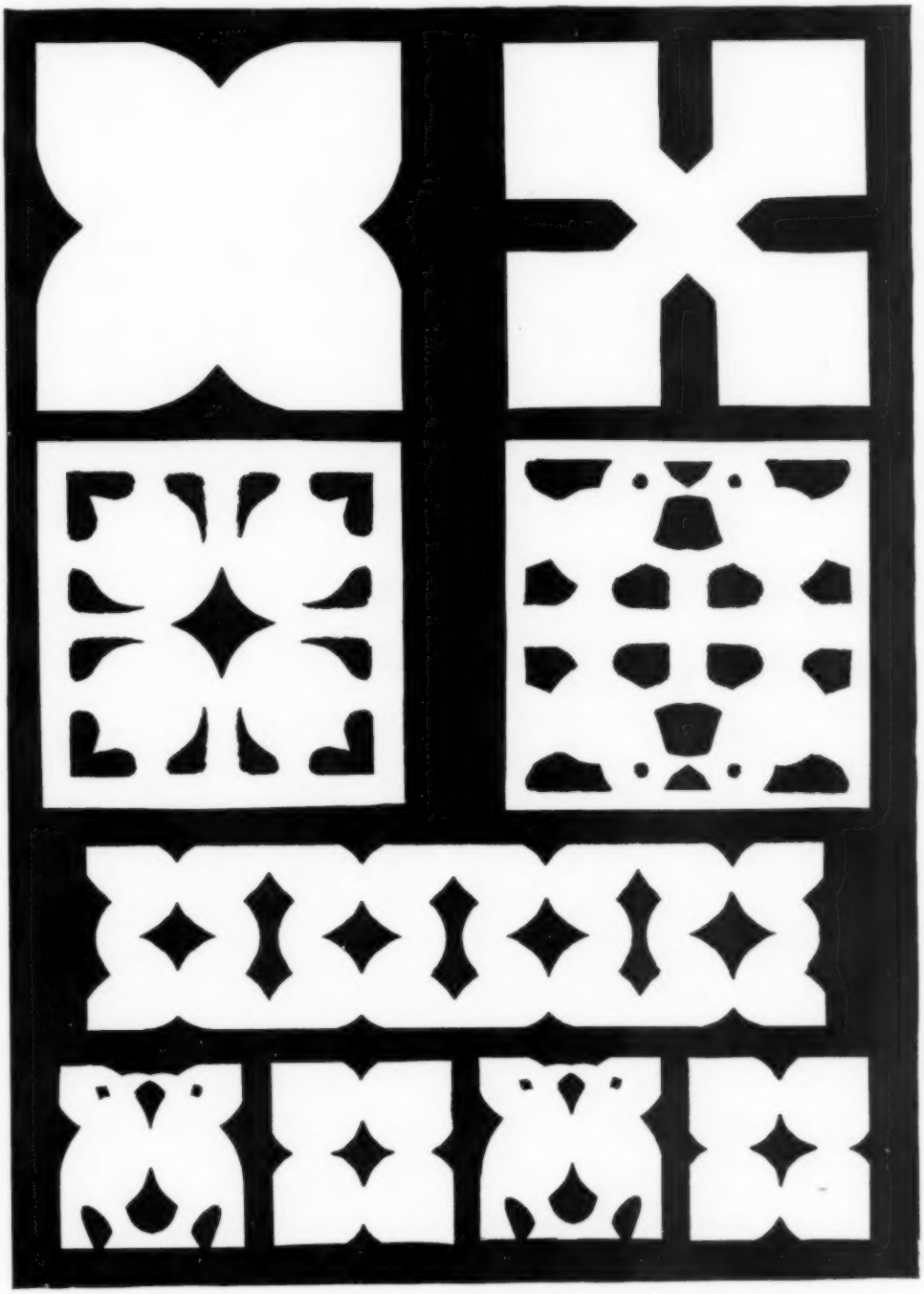


PLATE 17. THE SIMPLE SQUARE CAN BE MADE INTO FINE PATTERNS WITH BUT LITTLE CHANGES. BORDERS CAN BE MADE BY REPEATING OR VARYING THE SQUARE MOTIFS

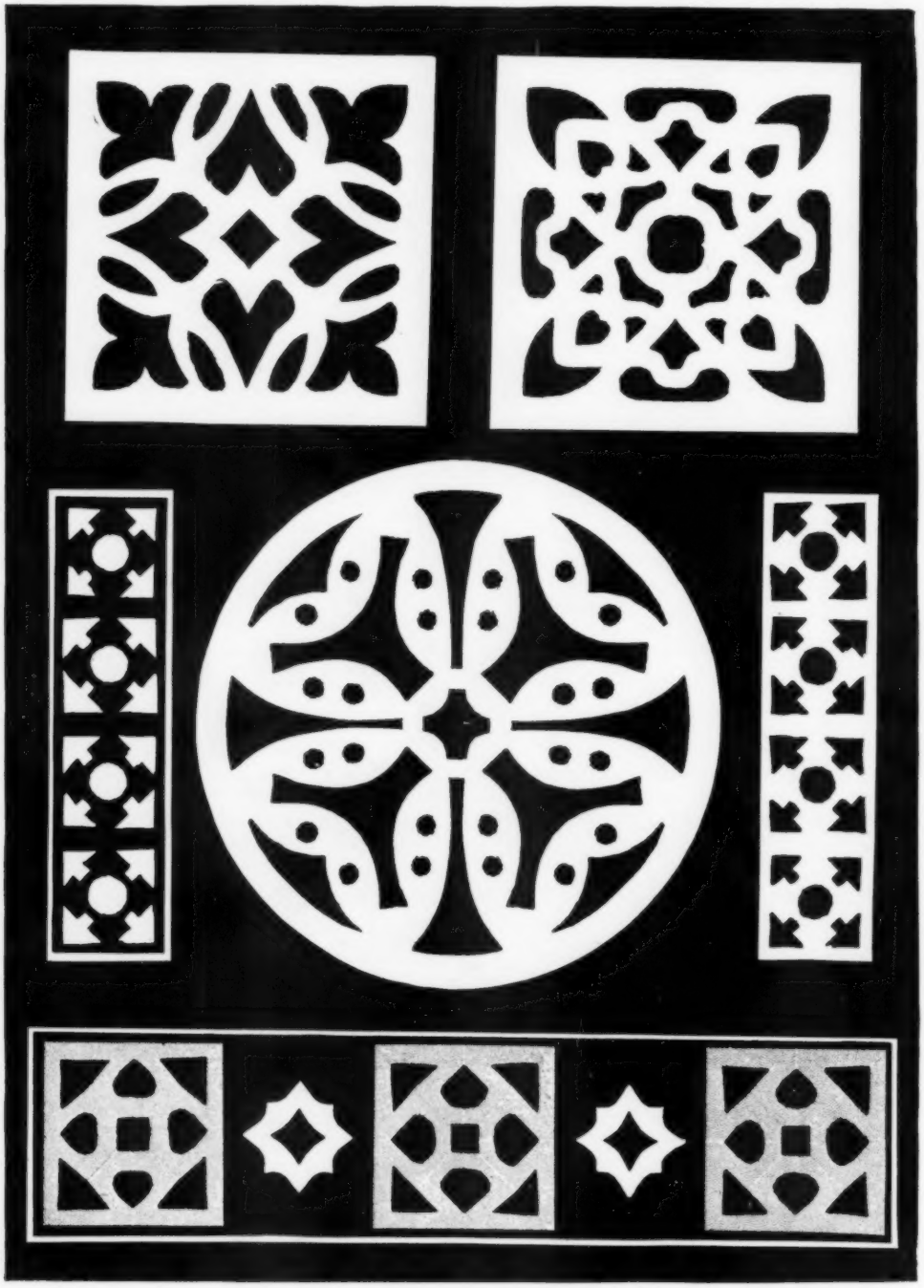


PLATE 18. THE SQUARE PAPER DESIGN PRODUCED BY CUT PAPER OFTEN GIVES NEW ARRANGEMENT OF SPACES WITHIN THE SQUARE. CUT PAPER IS A GOOD VARIATION TO GIVE IMPETUS TO BRUSH WORK DESIGN

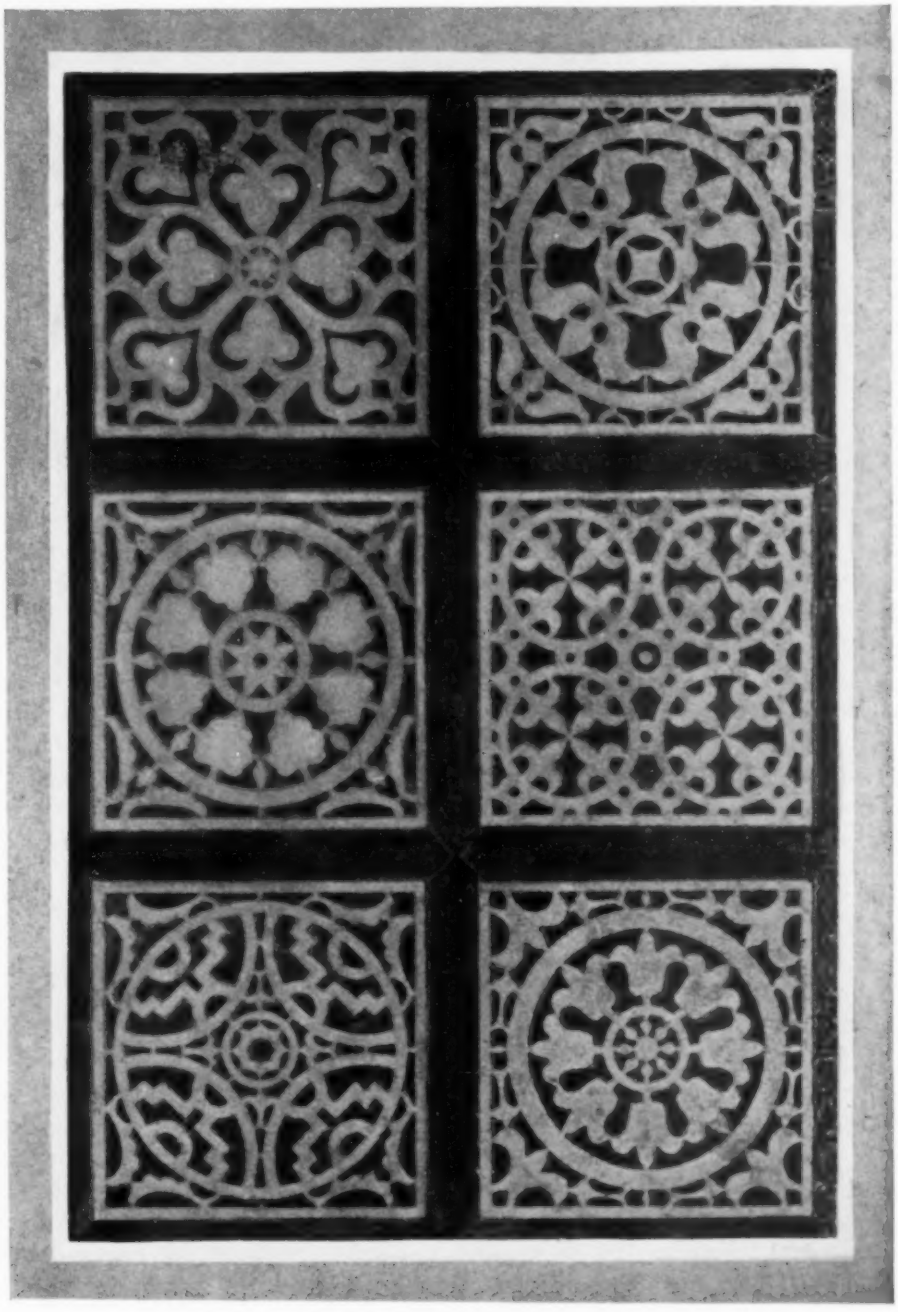


PLATE 19 BEAUTIFUL EXAMPLES OF SQUARE DECORATIONS OCCUR THROUGHOUT THE WORLD'S MASTERPIECES OF ARCHITECTURE AND OTHER HANDICRAFTS. THE ABOVE ARE FROM AN INLAID MARBLE FLOOR IN A CHURCH OF FLORENCE, ITALY

white paper and one cut in black paper produces a different effect. Plate 18 shows the same border in black and one in white. These are located on both sides of the circle design.

A good problem is to cut a folded strip into a repeat design of some floral motif such as a blossom, leaf, or just a pleasing form. A second strip is cut into a bird or animal or small house form. These are then cut apart and a border made by using a bird motif and then a flower motif and again a bird motif and a flower motif. This gives variation and therefore a more pleasing border. If two different colors of paper are used using an analogous or complementary combination, a most pleasing border will result. The designs may be pasted onto black paper or onto white or gray paper. Colored paper backgrounds are best when they are darker than the paper cut designs.

Exercise 17. Fold a two-inch square of paper twice so that there are four sections. Cut a section from the sides or from the corner so that a motif of good form will result when the paper is unfolded. Try to secure good ratio of cut section to the part left. Do the same with a piece of folded square paper cutting the design so that a border will be left on the outer edge. Cut a paper strip into a repeat of square designs, making a border. Cut two different borders from two colors of papers and cut the motifs apart making a border from them by using one between two of the others.

Exercise 18. Fold a six-inch square into four sections and fold again from corner to corner. Cut into a design similar to the two top motifs in Plate 18. Mount these on a paper of different color. Cut a border of square motifs from white paper and mount on the black paper. Cut the same border from black paper and mount it on white paper. Cut a six-inch circle, fold it into quarters and cut into a design. Cut one from a circle folded into eight sections. Cut a group of two-inch design squares. Cut a group of one-inch square motifs. Make a border by using the two together as shown at the bottom of Plate 18.

Exercise 19. Gather designs from magazines, borders, textiles, showing good square designs or motifs produced by similar repetition around a center or axis. Explain that this repetition is symmetry, an important design principle. Explain how bi-symmetry, or where two motifs opposite to each other, alike but in reverse position, produces interest and rhythm of line. Have the pupil copy one good example of a beautiful decorated square such as are to be found in good books of designs. Plate 19 shows six such designs from inlaid marble to be found in a cathedral of Florence, Italy.

Exercise 20. Plan a box, book-end design, a notebook cover, screen or lampshade which will be enriched with the application of one of the cut-paper designs. The object must have good space shape for the motif and the motif must fit the space properly. Study the best size and color for the space and place the motif so it becomes a part of the object. Paper tiles may be made with these designs similar to the tiles made in Exercise 12.*

*The School Arts Magazine, December 1925, p. 245.

PLATE 20. EASILY CONSTRUCTED CARDBOARD AND PAPER OBJECTS OF PRACTICAL NATURE CAN BE MADE BEAUTIFUL AS WELL AS USEFUL BY ADDING CUT PAPER OR BRUSH PAINTED SQUARE DESIGNS

The School Arts Magazine, April 1926

Correlated Picture Studies

JOHN T. LEMOS

V. The Windmill

Jacob van Ruisdael

THERE are two places in Europe that are always interesting to children. All of us have dreamed that some day we will go to these countries and see for ourselves just exactly what they look like. One of these places is the city of Venice, Italy, with its beautiful gondolas and its wonderful canals that are used as streets. The other place is Holland, with its quaint people, big windmills and miles of dikes and seawalls.

The picture we have here is interesting for several reasons. One is that it is a fine picture of a typical Holland scene. Here we see the tall windmill with its great arms ready to catch the slightest breeze. If we look again we see many other details such as the sailboats on the river, the stone houses in the distance, the seawall of wooden logs and the figures of the Dutch people.

If we begin to study any of the various parts of our picture we will find them full of interest. Because of its prominence, we are first attracted to the windmill. Holland would be in quite a fix if its windmills were taken away overnight. These big windmills have been good friends to the people of Holland. They use the power from them to grind their corn, cut their big timbers, and do many other things of this kind. In the early days of Holland's history the windmills were used to set water pumps in motion to help drain the water away from land the people wished to use.

All of the building in Holland is quite a difficult task because the land is so low that the water covers it whenever it is given the least opening. Whenever we are apt to be discouraged it would be a good plan to think what the Dutch people have done through their perseverance.

Many years ago, before America had been discovered, a few hardy fisher-folk tried to settle along the coast of Europe where Holland is now. They barely made a living by building huts on the sand and catching fish in nets.

Little by little they added to their villages and farms, building seawalls to shut out the ocean and draining the land. Gradually towns and then cities began to appear until what was once desolate marsh and sand dunes became a flourishing country. But the Hollanders never forget that the sea is right at their door and they take good care of the big dikes or seawalls that have been built to keep the sea back.

Some of these dikes are quite long. One of them is called the Great Dike and is six miles long and over twelve miles thick. In winter the North Sea just outside these dikes becomes very violent as it dashes against these seawalls, but the Hollanders guard them very closely as they know what would happen if the sea should once break through.

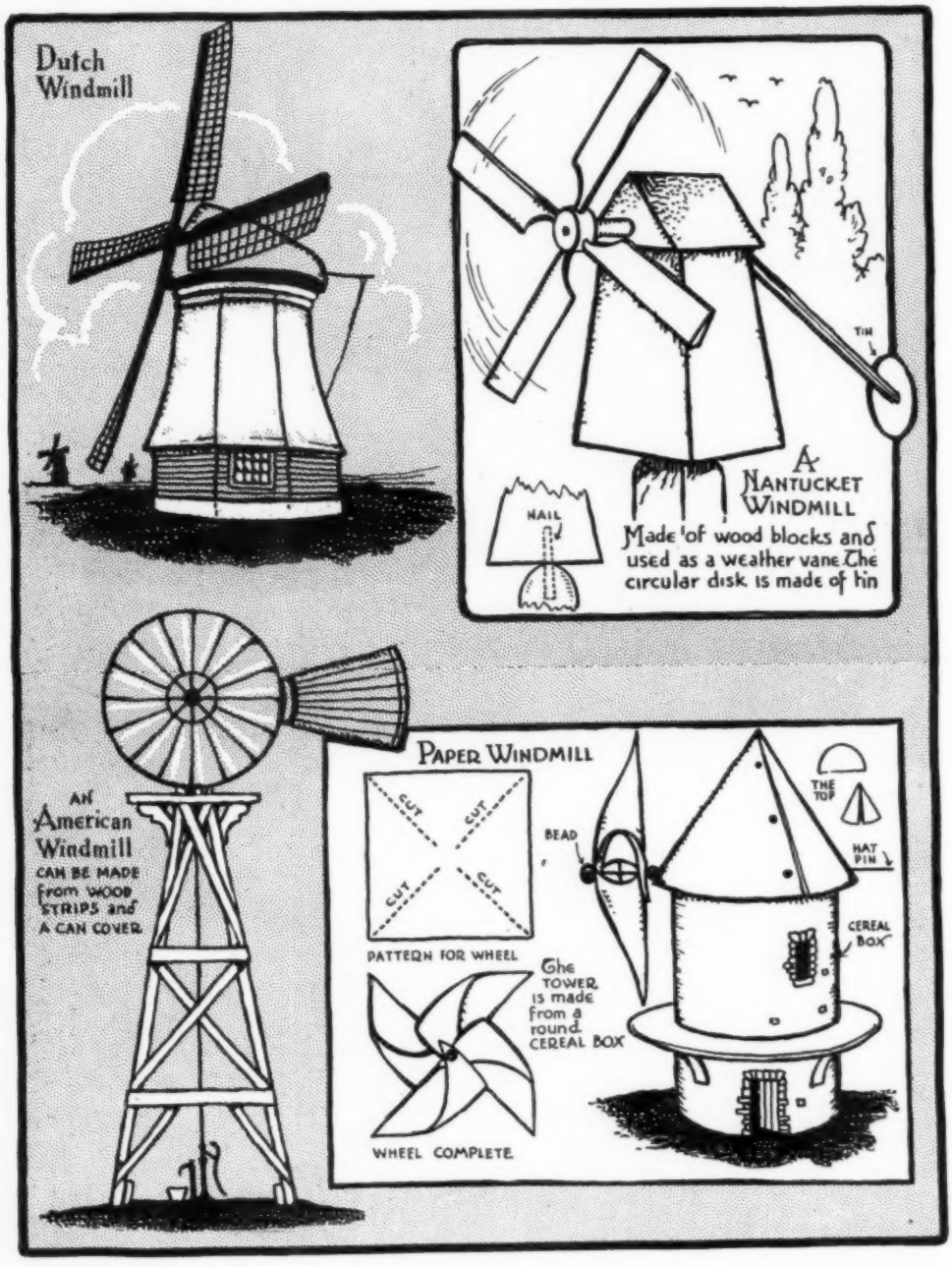
The row of piles that we see in the picture by Ruisdael is one of many small walls that are built to keep the sea from

washing away the land along the shore. Ruisdael's picture shows the sea at a point where one of the rivers runs into it. Farther up the river we can see several sailboats as well as the one in the foreground.

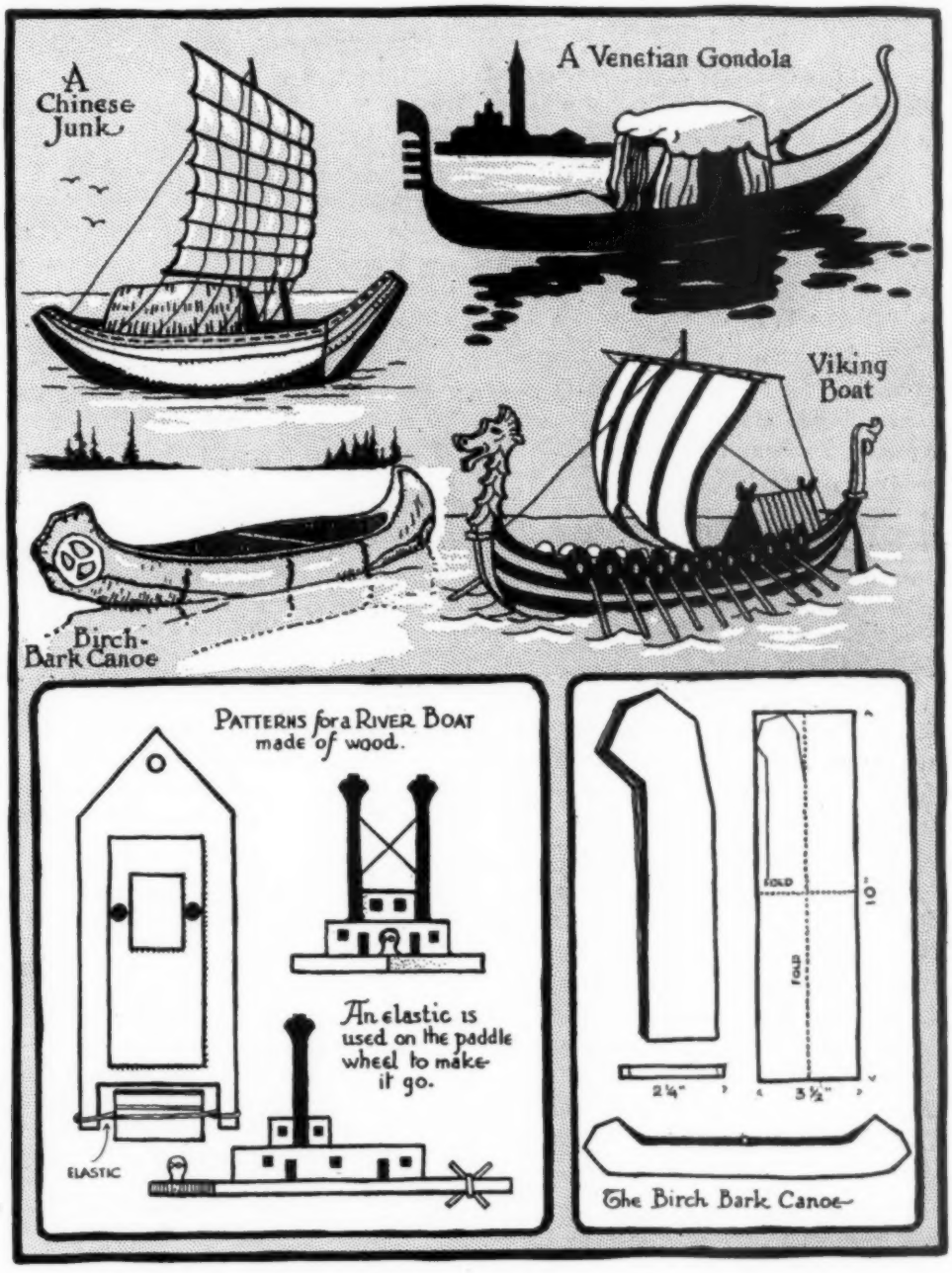
Our attention is attracted to the great windmill. We know it is not windy from the way the windmill's arms are stationary and because of the sails on the boats. If we cover the top half of the picture with our hand the whole scene looks fairly quiet. But the massive rolling clouds in the sky tell a different story. From these we know that a storm is about to break and that the windmill's arms will soon be turning rapidly, the boat's sails will be tugging at the mast, and the little ripples will be big waves dashing against the shore.

Jacob van Ruisdael, the Dutch painter, was a man who was fascinated with the different moods of the sky and was always interested in painting these various aspects.

When we look at this picture the windmill first catches our attention, but after we look at the scene more carefully the sky and clouds become an important part of the picture. This is just what Ruisdael intended that we should do. He wished to direct our attention to the beauties of the sky in its varied moods. Without the rolling masses of clouds and its curving circular lines, this picture would be a very ordinary one.



WINDMILLS ALWAYS HAVE A FASCINATION FOR CHILDREN. SKETCHES OF WINDMILL SCENES CAN BE MADE ON THE BOARD AND AN EXPLANATION MADE OF HOW THEY WORK. TWO WINDMILL PROJECTS ARE SHOWN ABOVE



BOATS AND SHIPS HAVE MANY CORRELATION POSSIBILITIES. SHIPS IN HISTORY AND IN COMMERCE MAKE INTERESTING LANGUAGE AND GEOGRAPHY WORK. MAKING BOATS LIKE THOSE SHOWN ABOVE WILL PROVE AN INTERESTING LESSON

Although Ruisdael was not appreciated when alive, he has left us many beautiful paintings of Dutch scenes and will go down in history as one of Holland's greatest painters.

The Artist. Jacob van Ruisdael was born in 1628 in a town called Haarlem in Holland. Jacob's parents were not much interested in art. His father was determined that he should be a great doctor.

But like other born artists, Jacob's great love for art kept cropping out at every opportunity. When his father thought he should be running around playing with his friends he would find the boy trying to sketch a tree on the fence in back of the house. Finally after a number of such experiences, Jacob's father consented to his studying art. When Jacob was twelve years old, his brother began to give him lessons and in a few years he went to Amsterdam to study. He did not care much for the regular art school lessons and soon began to take long trips out into the fields where he could draw and sketch alone.

It was on such trips that Jacob formed his great love for nature and especially sky scenes. He found it hard to draw people so kept mainly to his landscape work. This was one of the reasons that his work did not sell, because in his day people with money were mainly interested in portraits of themselves.

As this Dutch artist grew older he kept more and more to himself and lived out of doors a great deal. His love for nature grew stronger than ever and he showed it in his wonderful paintings of seashores and sand dunes and of mountains and waterfalls.

In these trips he was not altogether lonely as he had one good friend, another Dutch artist named Hobbema, who also became famous later. These two sketched and painted together so much that even to this day people get their paintings confused.

Ruisdael was a poor man when he died but he gathered many rich pleasures from his association with nature that were worth more than money to him.

Questions: Where do you think this scene was painted? What does it show? Which seems the most important part of the scene? What else do you see?

What kind of clouds do these look like? What do they suggest to you? What other thing in the picture helps suggest the beginning of a storm? When this storm begins what will happen to the windmill? What will the sails on the boats and the little ripples on the water look like?

Can you see any people in this scene? What will they do when the storm begins? Where do you think the three ladies have been?

Notice the little pen and ink sketch with this article. Look at the vertical and horizontal lines on the lower half of the scene and the curved ones at the top. This shows how the artist brings life and action into the scene through the use of the curved cloud lines. Do you think straight horizontal coulds would give the same effect?

What protects the shore from the sea in this picture? What do they call the big sea walls in Holland? Why did they need to build such a big one?

Suggestions to the Teacher: Teachers will have no difficulty in finding correlation possibilities in this picture. Perhaps the most interesting to grade children is that of ships and boats. From encylopedias and such magazines as *The National Geographic* many interesting types of boats, similar to those on the accompanying page, can be assembled. If these are pasted on a large card and the teacher can give a short talk on the history of boats, a most valuable and entertaining lesson can be given.

In crafts work, the making of boats is especially good. These boats may be made of paper as the Birch Bark Canoe shown. Details can be put in with colored crayons or water colors. For the boys particularly, wooden

boats of all kinds can be made. If color is desired this can be applied with wax crayons or by painting on the tones in opaque water color and covering this with a thin coat of clear shellac.

Only two easy boat models are given but there are two back numbers of THE SCHOOL ARTS MAGAZINE that contain very good ideas on both boats and windmills. The one on boats is the October 1920 issue. The one on windmills is that of April 1925

With the models shown and those found in the numbers referred to, teachers will find possibilities for some very good projects.

The same procedure followed with boats can be carried on in the study of windmills. The little Nantucket windmill shown can be varied in many ways. Most of it can be made from boxwood. If desired the body of the windmill can be made from wood blocks. When painted in gay colors, these windmills make very attractive additions to your garden decorations.

The paper windmill is very easily constructed and makes a welcome addition to the Holland sandtable. It may be also used as a table decoration or a gift to some younger child.

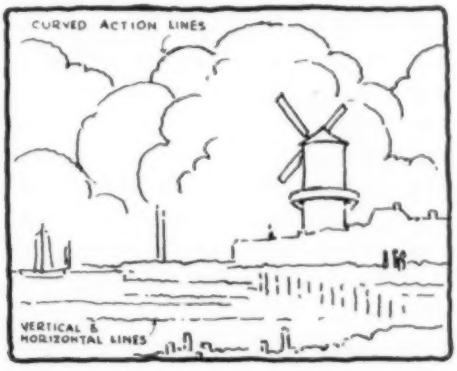
The American windmill is also easily constructed. Then wood strips are used for the braces. The wheel itself is cut from a molasses can cover. After the radiating slits have been cut, then each blade is twisted slighty so as to form a surface to catch the wind.

Language work can cover the history and customs of Holland, the story of boats or of windmills. Booklets may be assembled telling about Holland and showing a little crayon sketch of a windmill scene. If desired an interesting Holland sandtable can be constructed. Glass can be used to represent water and twigs or clay rolled into cylinders used for sea walls.

In nature study work the subject of clouds can be taken up. Since the clouds were the part of this picture which most interested Ruisdael, it would be very well to devote some of the time to them. The various types of clouds such as the stratus, cumulus and cirrus and what they represent, always appeal to the pupils' interest.

A good interesting lesson on clouds, rain and related subjects will leave a definite message with the children that they never forget.

There are a number of other possibilities, such as the buildings in the background, the history of clothing and costumes, the story of fisher-folk and similar subjects that could also be developed, but the busy teacher will hardly have time to do justice to more than one or two of the subjects already mentioned.



Nature Drawing for Small School Systems

GAYLA PENTON

OFTENTIMES in small school systems we find it hard, due to the lack of equipment, to present certain types of nature drawing. For such a school where flowers are limited, where there are no mounts or easels, one kind of flower may be chosen and adapted to the different grades with surprising results. The nasturtium is among the most interesting. One bouquet brought by a child may serve as a basis for a whole month's art study.

Beginning with the second grade, where it is hard to get attractive free-hand work, a booklet makes an interesting problem. First study the flower itself, the shape of the petals, their number, the center, and so forth. Then make a sketch looking into the flower. This makes the front of the booklet while a drawing of the back of the flower makes the back. Vivid coloring in crayon adds to the attractiveness.

In the third and fourth grades the flower itself may be done in crayon or two hues of water color, much attention being given to correct form and size, background as well as object. The teacher should place the flowers on the desks carefully. Developing this idea the fifth grade next draws the flower in pencil, accenting the lines to show large darkened spaces. Simplify rather than elaborate detail. Silhouettes cut from orange paper, mounted on black, complete the problem. Use the colors of the season.

In the sixth grade the flower is analyzed and stress is laid on the rendering of surfaces and details of form and structure. Single parts are studied in various ways and the application of the principles of the foreshortened surface are emphasized. This work is then carried into design in the seventh grade where one or more parts are combined and changed to make decorative designs. Keep them simple and with fewest possible elaborations in details. Paint according to color harmony already studied.

The eighth grade marks the final achievement in artistic work.

Whistler, writing of the artist and nature, says, "To him, her secrets are unfolded, to him her lessons have become gradually clear. He looks at her flower, not with the enlarging lens, that he may gather facts for the botanist but with the light of one who sees in her choice selection of brilliant tones and delicate tints, suggestions of future harmonies. He does not confine himself to purposeless copying, without thought, of each blade of grass, but, in the long curve of the narrow leaf, corrected by the tall stem he learns how grace is wedded to dignity, how strength enhances sweetness, that elegance shall be the result."

A problem that embodies spacing, composition, rhythm in line, and design may be started with a pencil drawing of a nasturtium as it lies upon the student's desk. Fit the flower and as many of its corresponding parts as necessary into a circle, keeping in mind previously learned principles of design. Transfer this to bogus paper and work out the composition in either two or three tones.